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Moonlight by Jon Corbino, Audubon Gold Medal (See Page 6

THE NEWS MAGAZINE OF ART 75 CENTS

19th Century American Paintings

THOMAS BIRCH, N.A.

1799-1851



"American Coast Scene, Fury of the Sea"

Oil on Canvas, 27" x 39". Signed and Dated Thos. Birch, Philadelphia, 1829.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

A Place in the Sun

THE STRUGGLE for recognition by the artist is undoubtedly as old as art itself; although some have reached greatness in obscurity, hundreds have withered on the vine, chilled by the blindness of contemporary neglect. All this is still true today, to both a greater and a less degree—greater, because we live in a world saturated by materialism; less, because speed of communication has made it more difficult for a good artist to conceal his talent. To the layman it cannot be too strongly said that the artist comes before art (to quote Gen. Patton, you cannot win battles with dead soldiers). To the museum official, we wish to restate the fact that their mausoleums would be indeed bare, had not other people in other generations appreciated the artists of other times. To the artist the struggle is crucial, for creation is the very breath of life.

This struggle is closely linked with art juries (a subject on which nobody seems able to agree), exhibition opportunities, intelligent criticism, publicity, sales and competitions. Therefore, I feel that this page can do no better service this issue than be turned over to a forum on the subject. Below you will find pertinent letters from three readers who should know whereof they speak—a museum director, an artist, and a director of industrial competitions, writing in response to Julia Thecla's letter last issue. I give you:—

Charles Nagel, Jr., Acting Director, City Art Museum of St. Louis: "As one who is sincerely interested in the matter of exhibitions of artists' work and has labored in the vineyard of trying to make them of real interest and service to the public and the artist alike, may I say that complaints such as Miss Thecla's in the September 15th DICEST are discouraging in the extreme.

"In the first place, no one forces artists to compete for prizes or to enter shows. Obviously, artists whose works are in demand have no need of such shows, though they are none the less welcome for that, and one of the basic ideas of these exhibitions is to bring out new or latent talent.

"Secondly, invitation shows are excellent but they do not fill the place of juried shows, particularly in respect to local artists whose work is probably better judged by out-of-town juries than by local persons, who inevitably are too well acquainted with the local scene to be entirely unbiased, no matter how sincere their intentions.

"Thirdly, no city could afford to operate a gallery large enough to contain the works of the local citizens who consider themselves artists. The City Art Museum of Saint Louis has such galleries where members of local art societies may exhibit, and the standard of excellence is low enough so that one realizes how completely out of hand a really 'free-for-all' gallery would get.

"Lastly, as a former practicing architect who as student and member of the profession competed for years, I am tired to death of such statements as that concerning the pain, expense, waste and indignity suffered by artists. What about architects, writers, musicians and industrial designers? They put fully as much work into the material they present in competition for prizes, and those I have talked with feel that

the competition is in itself rewarding aside from any prizes or publicity received by the competing artist.

"Too much emphasis is probably put on prizes where the artist's chief concern, like almost everyone else with a product to sell, is sales. My own vote is for shows which are selected with a ruthless regard for excellence by judges who are admittedly qualified by taste, experience and a reputation for broad, sympathetic and impartial judgment to perform their tasks and, second, for a serious effort on the part of the institutions sponsoring the shows to help the artists sell their work by having at the exhibitions a representative whose specific duty is to effect such sales."

Sylvia Van Rensselaer, Executive Secretary, Artists for Victory: "Referring to Julia Thecla's remarks about the amount of money spent by the artists entering the Pepsi Cola 'Portrait of America Competition,' I would like to point out that the artists have to date realized, through prizes and sales, over \$40,000. Many of the artists, not necessarily prize winners, have received commissions as direct result of the competition.

"As a matter of fact, so great have been the benefits to the artists, who were accepted in the first competition, that an artist filling out a blank in our office for the second competition told another artist, a stranger who had come in on a similar mission, that 'you were made if you were accepted in one of these competitions.'

"Where the real waste comes in is the number of works submitted by would-be-artists. At least 20% of the pictures are fit only for the waste basket and the pitiful part is that the painters thereof as much as admit it. We have many letters from people who sent in pictures saying that if their painting is not accepted they don't want it back as they would have no other uses for it. That in itself speaks for the quality of much that is submitted."

Lionel S. Reiss, New York artist: "I wish to applaud Julia Thecla's letter regarding art juries. Her recommendations, while commendable, will of themselves have no effect whatever. The art jury situation is like the weather. If Mark Twain were alive and looking at our present day art conditions he would no doubt paraphrase his own famous saying.

"There seems to be so many good and kind people, institutions and periodicals in the art world whose sole reason for being is for the betterment of art and artists. I sometimes wonder how all these excellent folk can sleep on peacefully without a little twitching of their collective conscience whenever they do take their noses away for a moment from their own personal grindstones to steal a glance at the American art scene.

"Imagine, if you dare, any other field of human effort where thousands of workers, gifted and near gifted, keep producing objects of which, roughly speaking, ninety-nine per cent will never even have a little spell of life hanging in a public space. Imagine such objects being constantly produced and stacked up in corners of studios, warehouses, attics and cellars. The appalling waste of time, to say nothing of expense, should make some gentle busy bodies in the art world shudder a little."

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THE ART DIGEST is published by The Art Digest, Inc., Peyston Bostvell, Jr., President, Marcia Hopkins, Secretary, Semi-monthly October to May, inclusive; monthly June, July, August and September, Editor, Peyton Bosvell, Jr., Associate Editors, Josephine Gibbs, Ben Wolf; Assistant Editors,

THE READERS COMMENT

What's Wrong in Boston?

SIR: The following extracts from a letter written in 1944 by one of the most important and influential figures in the art world of Boston may answer some Mr. Lawrence Dame's questions, quoted in the ART DIGEST of September 15th.

"I have discussed the matter of (a particular exhibition) and we feel somewhat dubious about having it. . . . This does dubious about having it. . . This does not mean that we do not approve and appreciate contemporary American painting. . . . Rightly or wrongly, however, we have not held exhibitions of contemporary American art except on some special occasion. We are constantly asked to hold contemporary exhibitions, and if we let down the bars once, we should find it difficult to refuse in a dozen other cases."

In another part of the letter the writer admits to having shown an "exhibition of the paintings of Messrs. Benson and Tarbell" on one of the "special occasions" to which he refers.

—L. S. TRUMBULL GRINNELL, New York.

Likes Short Items

SIR: The September 15 DIGEST seems very exciting to me—with so many good short items. I was very glad to see Bosa and Lutz in your selections for the critics show. Bosa seems unappreciated out here, and a prominent critic recently admitted he never heard of Lutz until he saw the Britannica Collection. Tsk!!!
—COPELAND BURG, Chicago.

In Washington Square

SIR: I am writing you in reference to the coming Washington Square Outdoor Art Show. As is generally taken for granted the work exhibited is mediocre, which situation could be remedied by better artists exhibiting. It is my firm belief' that this could be done with proper publicity. Otherwise such a unique cultural activity will languish and die for want of strong nourishment. Artists after creating their chef d'ouvres should present them before the greatest number of people, for before the greatest number of people, for their own, the people's, and the world's benefit. The ivory tower principle died long, long ago; and if artists are not fore-runners of new impulses for richer living, which people are? Life is naturally what one makes of it anywhere and its dy-namics can be brought forth on Wash-ington Sauare. ington Square.

NICHOLAS MOCHARNIUK, Woodstock, N. Y.

SIR: In your Sept. 15 issue I see I have been misquoted by Florence Snell Bishop who evidently did not read my statement in the New York Times carefully. I never said "If it isn't representational, it isn't art." What I said—and stand on by all the dictionaries—is "If it is not representational, it isn't a picture and if it isn't decorative, it isn't a good picture." Both are incontrovertible facts. Please correct the misquotation. As to Coleridge, a second rate poet and a messy thinker, his fuzzy references to philosophy, religion and taste are such as delight all irrational people. -EVELYN MARIE STUART, Chicago.

Nice But Not His

SIR: On reading your Sept. 15 review of the Contemporary Arts Gallery exhibition, I find myself referred to as Robert Gross. Now, sir, I take no issue with the name itself. It's a nice name, even a substantial name, but it just is not mine.

—ROBERT GLASS, Brooklyn.

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PEYTON BOSWELL, JR., Editor

October 1, 1945

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Annapolis Centenary

IN HONOR of the one hundredth anniversary of the founding of the Naval Academy at Annapolis, the Knoedler Galleries in New York are currently staging a comprehensive exhibition of paintings, many of which form part of the Academy Museum's permanent collection, celebrating the exploits of our Navy from Revolutionary times down to and including the recently concluded war. The task of reviewing this ambitious show is more properly the province of the historian than the art critic. History, long past and recent, motivates all of the exhibits, many of which have but slight value when separated from their nautical backgrounds.

Two portraits of John Paul Jones are remembered. One, the familiar straightforward delineation by Charles Willson Peale is well known by visitors to Philadelphia's Independence Hall. The other, loaned by Mrs. George F. Baker, and painted by Daniel N. Chodowiecki, shows the famed American, rakishly posed, cocked hat akimbo, in the uniform of a Russian Naval Officer. (Jones fought in the Russian Navy early in his

Reuben James, hero of Tripoli, spans time, and figures in two wars of different centuries. The dramatic Conflict With Algerine, depicting the gallant sailor literally "sticking his neck out" to intercept, a saber blow intended for Stephen Decatur, hangs nearby Lieutenant Commander Griffith Bailey Coale's Sinking of the Reuben James. The latter is eye-witness experience, as [Please turn to page 30]

John Paul Jones: DANIEL CHODOWIECKI



October 1, 1945



The Young Shepherd: AUGUSTE RENOIR

Providence Buys Renoir of His Old Age

A VERY BEAUTIFUL and important Renoir portrait, *The Young Shepherd*, painted when the artist was 70 years old and crippled by arthritis, has been purchased from the Durand-Ruel Galleries by the Museum of Art of the Rhode Island School of Design, Providence, director Gordon Washburn announces.

In the summer of 1910, eight years before Renoir's death, the painter was invited by his friend, Madame Franz Thurneyssen, to come to Wessling near Munich to paint the members of her family. Despite his years and poor health Renoir undertook the trip. Ambroise Vollard reports that Renoir was very surprised and pleased to be met at the end of "the last of my travels" by a military band and color guard which escorted him through the town streets. Most of his visiting time was spent painting the portrait of Mme. Thurneyssen and her young daughter Anna (now owned by the Albright Art Gallery), according to Julius Meier-Graefe, and it is supposed that The Young Shepherd, whose model was Mme. Thurneyssen's son Alexander, was painted after his return from Munich.

The canvas, which was shown at the Renoir Centennial Loan Exhibition in New York in 1941 and at the Museum of Modern Art in 1942, is executed in the thin glazing technique favored by the aging artist. Renoir predicted that this method of using thin layers of paint to reveal the canvas beneath would permit the picture to mellow with the passage of time. In *The Young Shepherd*, as in other paintings of his old age, Renoir's prediction comes true to add additional lustre to his luminous work.

In commenting on the new purchase Mr. Washburn observed: "Although the American public is best acquainted with the work of Renoir which was painted before the turn of the last century, most of his serious critics have long ago acclaimed the art of his old age as his greatest achievement. They have felt as he himself seems to have known that it was only after 1900 that he attained a full maturity of vision and expression."

42 Lutz Collectors

Word comes from Los Angeles that in his recent exhibition at the Dalzell Hatfield Galleries, in that city, romantic painter Dan Lutz sold 42 of his paintings. One of Lutz's recent canvases titled De Ole Ark's A'Moverin is included in the current Critic's Choice Exhibition at the Armory in New York.



Billie Blueye and Family: Roy Mason (Gold Medal)

Best Audubon Annual Contains Many Peaks

ONE MORE YEAR of mushroom growth and the Audubon Artists Group is going to have to follow in the footsteps of the National Academy (in whose building its 4th Annual is currently housed) and split its oil, watercolor, sculpture and graphic sections into separate shows. To absorb nearly 600 exhibits under one roof, in four different media, and ranging from the ultra-conservative to the ultra-modern is a near impossible task. But for those with the physical stamina to withstand the strain, it is a liberal education as to what is going on in contemporary art—good, bad and indifferent.

The most striking thing in the oil section is the number of top-notch canvases, many of them very familiar, by well known artists: Bouche's The Bleachers, Corbino's Moonlight (see cover), Mangravite's Deliverance, Harold Sterner's Beauty and the Beast, Cikovsky's Spring on the Potomac, Pittman's Women in White, Henry Varnum Poor's Frozen Hudson, and Gaertner's Slag Dump (both, to my mind, better bets for the landscape prize than the winning, uncharacteristic Winter by Isaac Soyer), Georgina Klitgaard's New Years, Doris Rosenthal's Plume Dance, Etting's Winter Forest, and typical, good work by Isabel Bishop, Julien Binford, Joseph De Martini and William Palmer.

New to the Academy walls and Audubon shows is a sizable modern group, varied in both technique and accomplishment. Some of the high spots are Holty's The Knight; Moholy-Nagy's delicate and fascinating "shadow" picture, Space Modulator; Albrizio's mystical and moving Wave; The Baroque Portal by Harari; a strong abstraction by Byron Browne; a simple, well designed Composition With Figure by Takis; noteworthy work by Osver, Manso, Samuel Rosenberg and James Penny. Just what a Vermont skiing scene by Detwiller was doing in the same room is a mystery.

Abraham Harriton heads up the social consciousness school with his beautifully organized Displaced Persons.

Three different types of genre, all with a chuckle added, are supplied by Csoka, Pacassi, and Walter Biggs. Portraits cover a wide range, include a fresh, appealing blond child by Ryerson, a "speaking" likeness of Audubon's exhibition chairman Michael Engel by Leason. There are many other interesting paintings, too numerous to mention. There are also many that make no impression one way or another, and a lot that are very bad.

Simplicity keynotes the sculpture section, which hits fewer peaks and fewer valleys, and as a whole maintains a more consistent prograssive level. But only the shadows of Zadkine, de Creeft and Milles appear. There is beauty of line and composed dignity in Barthe's prizewinning Mary. Line, sometimes austere, sometimes sensuous, also characterizes Melisande by Laurent, Mimi Praying by Chaim Gross, Figure in Burgundy by Hague, Mocharniuk's attenuated Regina, Leidloff's supersimplified Cellist, and High Tide by Bates. Serious subject matter is creatively handled in Herbert Ferber's

Performer: HENRY BOTKIN. Engel Award



Audubon Prizewinners

The prizes which will be awarded by the Audubon Artists Group at the National Academy next Sunday are as follows:

Audubon Artists Medal of Honor, oil, to Jon Corbino; Engel Award, \$300, to Henry Botkin; second oil prize, \$100, to Loran Wilford; Emy Herzfeld Award, \$300, best creative oil, to Hananiah Harari; American Artists Group, \$500, best winter landscape, to Isaac Soyer; best work by Pennsylvania artist, any medium, \$100, to W. W. Swallow; first honorable mention, oil, to Arthur Osver; second, to Emlen Etting; Audubon Artists Medal of Honor, water-color, to Roy Mason; Gabriel Klein Memorial Award, \$300, best water-color, to Jane Oliver: second water-color prize, \$100, to Ogden Pleissner; first honorable mention, to James D. Prendergast; second honorable mention to Gladys Young; Audubon Artists Medal of Honor, black-and-white, to Stow Wengenroth; best blackand-white, \$100, to Roger Lyford; first honorable mention, to Benton Spruance; second honorable mention, to Earle Goodenow; Audubon Artists Medal of Honor, sculpture, to Richmond Barthé: American Artists Group, best sculpture entry, \$500, to Raoul Hague; first honorable mention, to Randolph Johnston; second honorable mention, to Marion Sanford; Friedman Award, best work in any medium by an artist in the armed forces, \$100, to Vincent P. O'Brien, and the Sidney Hollaender Award, best work in any medium by vote of visitors, \$100, to be announced

Conspirators, Lu Duble's Lazarus, Marion del Prado's Carry in Life's Burden. Pennsylvania Harvest Family by W. W. Swallow, Acrobat by Harkavy, and High Wheeler by Gershoy are touched or bathed by humor.

The animal kingdom is variously portrayed in sculpture by Hartwig, Maldarelli, Caparn, Chapin, Cavallito and Lilian Saarinen. Several religious subjects, and Charles Rudy's action study of a G.I. in the midst of taking a bath from his tin hat, also command attention.

Contrary to expectations, the watercolors were disappointing. Bomb Craters by Pleissner and Hupper's Point by Wyeth are major works by major watercolorists. Thereafter many make impression, but as a whole they don't add up to the substance and sparkle that the medium has been affording lately.

An imposing array of the best, and best know craftsmen in the field display graphic art. Among the works particularly noted were entries by Lasansky, Heintzelman, Landeck, Nason, Wengenroth, Arms, Fabri, and Gross-Bettelheim.

A number of special events have already or will take place before the exhibition closes on October 11.—J. G.

Pinacotheca Re-opens

The Pinacotheca reopens today at its headquarters, 20 West 58th Street, but will operate on a reduced schedule. Open between the hours of 2 to 5 p.m.

Portraits of Misery

STUDIO, EUROPE, a series of drawings by John Groth, on exhibition at the Associated American Artists during September, is an arresting, first hand ac-count of the devastation of the European world as it emerged from Armageddon. As the first reporter to witness and record the liberation of Paris and one of the first two to enter captured Berlin, he had ample opportunity to observe a battle-scarred world,

From all these multitudinous impressions, Groth has been able to sort out and portray vivid episodes, single incidents that convey the whole measure of misery and horror which he encountered. If the observer turns away shuddering from the survivals of atrocities and prison horrors, he finds deep poig-nancy in the little family huddled together in a bourgeois home racked by fear of bombing.

The record is not all gruesome. There are many amusing aspects that relieve the mounting horror—the American Sergeant dancing with the Russian celebrating the meeting of these two allied forces; the Russian WAC going into action with all her medals proudly displayed on her breast; the combined awe and boredom of the group of officers and service men grouped about the Venus de Milo, in the Louvre; the Cafe de la Paix, completely given over to uniforms: the line of soldiers waiting to buy perfume.

These are some of the subjects which the artist's swift surety of draftmanship and fine perception of essentials have rendered impressively. The very terseness of the statements brings conviction. The series will be published in book form this fall.

-MARGARET BREUNING.



Reclining Figure: CLEO HARTWIG (Vermont Marble)

Sculpture and Prints by National Women

BABIES, animals and even a seedling share top honors at the exhibition of black and white drawings and prints by members of the National Association of Women Artists, on view at the Argent Galleries through Oct. 16. The children are presented by Margaret Brassler Kane, who shows a sensitive, appealing head of young Jay, and Lu Duble, who returns from across the border with a well characterized, charming Mexican

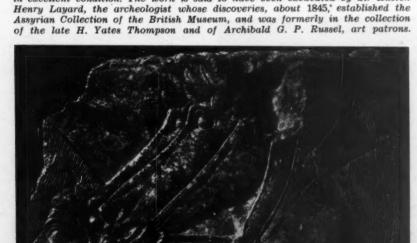
Among the fine animal studies are a severe Young Cock by Cleo Hartwig, last year's annual competition winner, who also shows a notoble Reclining Nude (see reproduction), and a large Rhode Island Red hen by Cornelia Van A. Chapin. The sure simplicity of Mitzi Solomon's Sprouting Seed (in richly veined red levantine marble) achieves such fushion of subject and material that one is reminded of the old New England anecdote concerning a facile carver of bears. When questioned as to how he could sculpt a bear so well the whittler replied: "Well, it's simple. I just see the b'ar in the wood and then chip away the wood.'

Other exhibitors who turn in worthy performances are Doris Caesar, who shows three sculptures distinguished for their strength and sincerity; Marion Sanford, whose Scrubwoman asserts the dignity of labor in Millet fashion, and Katherine Thaver Hobson's small. capable Faun and Nymph. Outstanding drawings and prints include Mary Albert's fresh clown studies, Emy Herz-feld's Carnegie Hall, G. S. Lipson's Floral, E. M. Gilmore's wash drawings, E. Rungius Fulda's Angora Cat, and works by Margaret Sturgis, Minna Citron and Kyra Markham.

JUDITH KAYE REED.

Lectures on Art

The artist, Aristodimos Kaldis, will conduct a series of weekly, illustrated lectures titled "The Key to Modern Art" at Carnegie Hall, beginning Saturday, October 6. The evening lectures will discuss the tradition and influence of modern art on contemporary work, as well as trace the economic, political and philosophic conceptions which determined the various historic art phases, Seasonal subscription to the 16 lectures is \$12 (\$6.00 for students), while single admission is \$.75 (\$.50 for students). For further information write to Kaldis at Carnegie Hall, 57th Street and 7th Avenue, Studio 819, New York City.



An alabaster relief celebrating ancient Assyrian venery and believed to have been

produced during the reign of Ashurbanipal (668-626 B.C.) has been acquired, through purchase from Spink and Sons, Ltd., London, by the Worcester Art

Museum. Representing a man leading two horses, with the mane of a third horse

indicated beyond the attendant's head, it is, with the exception of a broken corner,

in excellent condition. The work is said to have been excavated by Sir Austen

October 1, 1945

An Artist Reviews the Critics' Choices

By Henry Varnum Poor

YEARS AGO I suggested to Edward Alden Jewell, when he was telling how leg and mind weary he got with the New York shows, that he ask different artists each week to do some criticizing. To lash out seriously and honestly would be good for everybody. Let the fur fly. Anything better than a weary repetition of faint praise. So when last week Peyton Boswell asked me to review the Critics' Choice Exhibition of the Arts and Antiques Show I said, "Delighted—if no holds are barred." And he said, "Absolutely—go ahead."

So feeling like a great smasher of idols I came in to the Press Review and met—confusion and bewilderment for myself, but well informed au courant critics picking and knowing their way around with such assurance that my bewilderment increased. I felt like a country cousin. I studied Boswell's group. I studied Jewell's group. And Varga, and Genauer, and Salpeter and Frankfurter and all of them, looking for a logic, a continuity, a knowing detachment—and I couldn't find it very often.

A lot of work was new to me, and I can't pride myself that I can see all of a man in one of his works. It takes a lifetime of work for a painter's own self to become clear. So I went around and around and began to have a very wholesome respect for the seriousness and knowledgeability and open-mindedness of the critics.

They are liberal and very sympathetic to experimental work, fine hosts to all the flocks of schools and influences thriving in New York. They're part of our democratic Free Press, and they labor under the strain of giving All the news. Each week they must see and weigh and appraise this, that and all the hundred modes and points of view spread through the galleries. This, I'm afraid, finally

gives them the psychology of the regular news reporter—nervous for fear they'll miss something. So they suffer from being too just, from finding good everywhere. For a painter, this finding good in everything is a fatal disease, and I don't think its much better for a critic. Techniques intrigue them, because techniques are right out on the surface, while it takes quiet reflection and long acquaintance to understand the heart. I feel that they've looked at so muchhaving to take everything seriouslythat their eyes and their hearts have gotten out of tune. Their gaze doesn't penetrate deeply any more. They're in danger of forgetting what they really like and believe in.

This is the character of the show and the weakness of the show. Its a smattering of everything. As a presentation present-day modes and manners in painting in Metropolitan New York it is very good. As a serious presentation of the best in American Painting since the Armory Show of 1913 it is very inadequate. It makes me long more than ever for the ideal show, where about five paintings from each artist will grouped together and fifty or so paintrepresented so you can seriously study and quietly become aware of a painter's quality, and at the same time see it in relation to the work of his contemporaries.

In this show there are some good groups thoughtfully selected. There are others where I cannot see any consistent point of view working. I can't see how Maude Riley can like, really like, Hartley's Seascape and at the same time like the soul-sick canvas of Boris Margo. The health of one denies the sickness of the other. There's a Tchelitchew in the show too. That defeatist, perverse school of negation seems to have transplanted itself to America just in time to 'escape destruction in Europe but so far has

no feel of being really native to our life, except in the air-conditioned rooms of the Modern Museum. I don't think even they can keep it alive, for painting is affirmation, not denial, of life.

This negation does not lie in its subject matter alone, but in the whole spirit it breathes. I do not think fine painting has ever been or can be so nebulous. Mr. Frankfurter has assembled an impressive collection, but that's too easy a way out—just to pick the big Frenchmen—and even being French isn't a completely safe bet; witness Jean Helion's clear, well-patterned but empty poster. The Americans in his group are well chosen, however.

An inexplicable lack in the show is the absence of both Burchfield and Hopper. They can be left out of a show of modes and manners, but not out of a show of American painting since the Armory. Each in his quiet, completely genuine way, is a solid part of American painting. If the critics find their painting dull and unadventurous, it must be because they get misled by novelties in pigment and forget to value simple human and painting qualities for what they are worth. Max Weber is here well represented. In spite of the derived quality of his work he has always been a painter, and a fine one, and that has pulled him through into work which is beautiful painting and also clearly and unmistakably Max Weber-not Picasso or anybody else. His personality as a painter has come through more and more clearly with the years. That is a wonderful thing to see. If a man be guided always by the love of good painting that is most apt to bring him through.

Julio de Diego has three paintings here. I don't know his work well. From these three I feel no clear personality except that of a moody, extraordinarily clever decorator and manipulator of pigment. Ben Shahn has three canvases. In contrast to Weber, I feel that here is a painter who too quickly made his personality clear, settled into a style, and that the set, patternlike, rather photograph-derived simplifications of his form and the starved quality of his painting has not led him on into a real painter's development. By "painter's personality" I mean what comes out through plastic form and structural color.

Kuniyoshi has only one canvas present. I used to think of his painting "Is it Oriental? Is it Western? Certainly clever, but neither fish, flesh nor fowlwhat is the real flavor of his painting?" Well, as time has gone by Kuniyoshi has stuck to painting. His form has become more varied and more plastic, his surfaces more and more beautiful, the human content of his work richer, and I'm happy in feeling that this unique Oriental-Occidental hybrid is a very true part of American painting. I wish he were more fully represented here.

It's an interesting show, even a fine show. Take it as that and enjoy it. It's not the great landmark in American painting because it is not guided by any single purposeful intelligence, so it does not chart any line of progress. Though I criticize this show as too à la mode, I still think it's fine that the critics were not afraid to go out on a limb. If they had all played safe as Mr. Frankfurter did it wouldn't be as stimulating a show as it really is.

Critics at Armory Show: Left to Right—Harry Salpeter, A. Z, Kruse, John D. Morse, Edward Alden Jewell, Emily Genauer, H. V. Poor (artist), Peyton Boswell, Jr., Ben Wolf, Senator Seymour Halpern. Sculpture by Jose De Creeft.



Praise for Dealers At Armory Show

THE PREVIEW of the Art Dealer's exhibition, at the Armory, was suggestive in many aspects of the preparations for the famous croquet party, given by the Red Queen in Alice in Wonderland. For the gardeners who were trying to atone for their mistake in the decor of that classic eyent were madly painting the white roses red as the guests arrived, while at the Armory there was a frenzied pasting on of labels, measuring of spaces, hanging of pictures and general scurrying about with last details. We used to say C'est la guerre when such occasions arose, now we shall have to fall back on the older plea of human nature.

If after standing in a block-long queue for half an hour after advertised opening hours, a reviewer can still affirm that the show is a rewarding one, it is sincere commendation. And it is a good exhibition, affording an opportunity to judge of the variety and sound achievement of contemporary artists in a particularly clear and concise way. A large number of art galleries have booths where selected works from their artists are displayed. While detailed comment would be both impossible and undesirable, a few items, jotted on the cuff, must be set down, not individually as better or best, but as outstanding contributions

Signalized in this way would be Louis di Valentin's Chess Players, Helen Sawyer's landscape, Jerri Ricci's flower piece, luscious and tactile, from the Milch Gallery. Landscapes by James Lechay, Carl Gaertner and Charles Culver, from the Macbeth Gallery. In the Associated American Artists' group, canvases by Ernest Fiene, Henry Botkin and Nicolai Cikovsky held their own in spite of the titanic competition of Benton's enormous Persephone, which seemed larger than life and, certainly, less natural. A gelatone landscape by George Schreiber in the print collection made special impression.

The New Age Gallery included works by well-known artists and two charming watercolors by Yngve Olsen and Nova. The Downtown Gallery presented among many appealing items, an engaging still life by Katherine Schmidt, a romantic figure piece by Raymond Breinin and a truly magnificent Rooster by Zerbe. The high spots of the Kleemann Gallery were canvases by Jon Corbino and Louis Bosa. A notable group from the Rehn Gallery included a glowing flower piece by Eugene Speicher, a figure canvas by Alexander Brook and landscapes by Elizabeth Sparhawk-Jones and Thomas Craig.

Self Portrait by Gabor Petardi and an interesting abstraction by Nemecio Autunez made impression in the group of the Norlyst Gallery. Recent canvases by Sol Wilson and Revington Arthur and a group painting by John Costigan were outstanding items of the Babcock Gallery. Contemporary Arts displayed a wide range of expression; emphasis might be placed on paintings by Stephen Csoka, Bernard Klonis, Sigmund Kozlow and Philip Pieck.

[Please turn to page 30]



BARTLETT H. HAYES, JR.



GEORGE H. EDGELL

Museum Directors Award Carnegie Prizes

FOR THE THIRD SUCCESSIVE SEASON, a panel of three museum directors will award the fat purse of prize-money for Carnegie Institute's Painting in the United States Exhibition (substituting for the famed Carnegie Internationals).

for the famed Carnegie Internationals. The discreetly silent jury—George H. Edgell, Director of the Boston Museum of Fine Arts, David E. Finley, Director of the National Gallery of Art in Washington, and Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art in Andover—met on September 21 and selected the winners of the following prizes: First, \$1,000; Second, \$700; Third, \$500; and four Honorable Mentions of \$400, \$300, \$200 and \$100. No announcement of their choices will be made until the presentation ceremonies at the Founder's Day Exercises, which will take place the evening of October 11.

The senior member of this jury is St. Louis-born, Harvard-educated (B.A. 1909, Ph.D. 1913) George Edgell, who has labored in the vineyard of art and architecture for 36 years. His work as assistant in fine arts on the faculty of

Harvard University, assumed immediately after graduation from that institution, was temporarily interrupted from 1910 to 1912, when he was a fellow of the American Academy in Rome. In 1925 Dr. Edgell was made a full professor at Harvard, a position which he held until 1935, when he was made Director of the Boston Museum of Fine Arts. For many years prior to that he was Dean of the faculty of Architecture and Chairman of the School of Architecture.

David E. Finley, a South Carolinian, started his career as a lawyer, and practiced for three years in Philadelphia prior to serving as a Second Lieutenant in the Army during World War I. Since that time his activities have centered around Washington: Assistant Counsel, War Finance Corporation, 1921-22; member of the War Loan Staff, United States Treasury, 1922-27; Special Assistant to the Secretary of the Treasury, Andrew W. Mellon, 1927-32; Honorary Counselor to the American Embassy in London, 1932-33. He then returned to his private law practice in Washington until he was selected as the first Director of our then new National Gallery in 1938.

Bartlett H. Hayes, Jr. is one prophet not without honor in his own countrytown or alma mater. He was born in Andover in 1904 (also the birth year of his colleagues, Museum Directors Rich, Washburn and Colt), and graduated from Phillips Academy. After receiving a Bachelor of Arts from Harvard he studied art for two years in this country and another four years in Europe, and then returned to become Assistant Curator at Phillips Academy's Addison Gallery. In 1940 he succeeded to the directorship following Charles Sawyer (who succeeded Francis Henry Taylor at Worcester, when Taylor succeeded Winlock at the Metropolitan).

Painting in the United States, 1945, is the largest exhibition of contemporary American art ever shown at Carnegie. The 350 paintings picked by Acting Director John O'Connor Jr., will be on public exhibition from October 12 through December 9.

DAVID E. FINLEY





Joseph Margulies has painted the portraits of many famous men—Herbert Hoover, Joseph Pennell, Lord Marley, Einstein—but none, according to his own statement, gave him greater spiritual reward than that of Wendell Willkie. On September 18, at a reception held in the Rainbow Room at Rockefeller Center, Dr. Tsune-Chi Yu, Chinese Consul General in New York, presented the Willkie portrait to the Willkie Memorial Building of Freedom House. It was accepted by Charles Evans Hughes, Jr., Chairman of the Willkie Memorial Committee. The parade, reception and presentation took place, in spite of hurricane and high water, on the 14th anniversary of the Japanese invasion of Manchuria. The formal unveiling of the portrait in its permanent installation will be made at the dedication of the Willkie Memorial Building at 20 West 40th Street, New York City, on October 8, first anniversary of the death of a great man of vision, statesman and author of One World.

Barnett, Spruce & Co. in Spirited Group

AN UNUSUALLY SPIRITED GROUP SHOW is current at the Mortimer Levitt Galleries, where recent works by regular exhibitors are hung together with first showings by new members of the group, all on view through Oct. 8.

Outstanding among the works, which maintain a high general level, are the new canvases by Herbert Barnett. While his two landscapes and clown study mark no change in the artist's vigorous style, they show further progress in his keen analysis of form and light. Within the restricted color range of Spring Clown, which is painted almost entirely in white and deep toned greys, Barnett has created a richness which matches his sharp, Cézannesque statement of form. Farm With Apple Trees is brilliant with bright clear color and sharp light contrasts, although there is still a tendency, observed in his one-man show last season, to push these contrasts too boldly.

Everett Spruce has also contributed three paintings, rugged essays on animal life and haunted views of canyons, which are similar to the striking ones shown in his exhibition early last spring. Also represented by three paintings is newcomer Seymour Fogel. His Central Park in Winter, a large, violent painting, uses color patterns so sweeping that the picture seems to represent some geographical drama rather

than a familiar park scene. Also a muralist, Fogel is represented on the walls of the Treasury and Justice Departments.

Other newcomers are Everett Hibbard, introduced in the summer show and here represented by another street scene which is lively and substantial painting, and Denny Winters. The latter was seen to better advantage last season. San Francisco Conference indicates only her strong romantic use of color which conflicts in this painting with the bitterness of her subject.

-JUDITH KAYE REED.

Johan Bull Dies

Johan Bull, versatile Norwegian cartoonist, illustrator, painter and etcher, died in his Vermont home Sept. 12 after an eight months' illness. He was 51. years old.

Born in Oslo, Bull was a self-taught artist who became an illustrator for Norway's largest newspaper, the Aftenposten of Oslo, where he worked from 1918 until 1925 when he came to this country. Here he became well known for his sports scenes and caricatures drawn for the New Yorker magazine. A citizen of the United States, Bull was attached to the Norwegian Government Information Bureau in London during the past World War. He leaves a widow, Mrs. Sonia Bull, and a son, Henry.

Avast You Lubbers

As salty an exhibition as ever came down a gangplank is currently to be seen at the Hearn Auditorium, located in the Hearn Store, 14th Street and 5th Avenue. Eighty-one exhibits in many media are on display. The artists are merchant seamen of the United Nations and their work is scheduled for display at the Corcoran Gallery of Art following the present show.

Ranging from the extreme primitive to the academic in approach and finding inspiration in sea and memories of home, they all have one feature in common. They are honest. Not like so many studio concoctions produced by other branches of the service, these works were created through love and the sheer joy of creation. In other days, scrimshaw was created in the same way to ward off the boredom of shipboard life.

Among exhibits particularly remembered are: John Barker's highly professional and sensitive creations... several quite sur-real in import; Vicko Bodlovic's nostalgic Christmas, 1944; a moody Georgia Scene by Reginald P. Packer, reminiscent of Alexander Brook; and a fresh Cuban Church by Louis H. Gedney. Exhibition to continue through October 8th.—B. W.

Cosmic Interpreter

Someone should tell young artists like Howard Mitcham, who is having his first one-man show in Greenwich Village's Jane Street Gallery, not to have two-page explanatory forewords to their catalogues. And particularly should these testaments of faith be avoided when they are as enthusiastically undertaken (as mere points of departure for personal philosophy) as is Village poet Marguerite Young's.

For example, we quote Miss Young: "Mitcham gives us a painting which is cognizant of the complexities of modern thought, one which accepts them and which indeed anticipated them. So he is, in the grand sense, vastly original, no weak imitator or copyist, but dynamic, but thought-compelling, but haunted by the past and future."

This would be worse than silly even if an artist so introduced had reached a riper age than that of the early 20s which Mitcham is undergoing. As it is, his exhibition, which includes both abstract paintings and less abstruse characterizations of Village scenes, contains some surprisingly satisfactory pictures. Given time, Mitcham should work his way through his current role as cosmic interpreter.—J. K. R.

Jersey Countryside

The Morton Galleries have reopened in new quarters at 117 West 58th Street (Sevillia Hotel) with an exhibition of fresh, pictorial watercolors by a young New Jersey artist, S. Lucille Hobbic. The large group of pictures nearly all depict the quiet countryside on a tranquil day and are executed with clarity and illustrative emphasis. We liked best At the Crossroad, Bailey's Farm and Blue Mill Stream. Balcony Scene, more unusual in subject matter, is a pleasing bit of in-town genre.—J.K.R.

International Group

In the group exhibition at the Pierre Matisse Gallery, an astonishing item is The Cloud by David Siqueiros. Painted in duco on paper, its swelling forms resemble nothing so much as the picture explosions of an atomic bomb, while the tiny figures below add to the illusion. It is not a recent work and may have been due to the sensitive prescience of the artist of some form of cataclysmic destruction, or may merely result from his interest in depicting the textures of these strangely sinister clouds.

An early Romaire, Water Carrier is one of the finest canvases by this artist that I have ever seen, while an early Masson, collage of sandpaper and colored lines, is completely negligible. An early Dali pastel, possesses enough of the disquieting effect sought for by surrealism, but is further endowed with a magical beauty of fluent color that surpasses much of his recent work.

Loren Mac Iver's Ashe Street Blooms reveals a departure from her more familiar nebulous forms into solidity and sound organic design. The long horizontal panel, Prince of the Blood by Matta is a high spot of the showing. This painting is really three panels, each a unity in itself, but equally unified as a whole. It need hardly be said that it has passages of enchanting color.

Fruit Vendor by Tamayo shows a seated figure, the bowl of fruit glowing with red and orange effects in almost startling contrast with the impassive face of the vendor which is like a mask. A pen drawing by Matisse, a seated figure of sensuous grace which seems to melt into the undulating folds of

drapery, is outstanding.

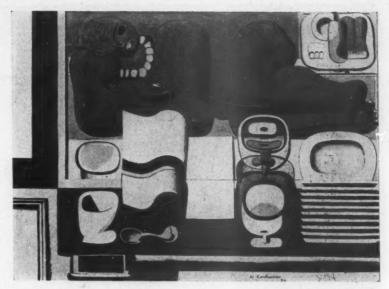
A gouache by Leger, small, compact with interesting give and take of shapes and contours; a strongely effective Les Yeux de la Grille by Lam; an engaging figure piece by Pascin called Young Girl, and a resplendent Fiesta by Chagall are to be specially noted. Other artists represented are: Bonnard, Chirico, Miro, Picasso, Roualt, Segonzac, Tanguy.

—Margaret Breuning.

Fruit Vendor: Tamayo (Gouache)
At Pierre Matisse Gallery



October 1, 1945



Composition: LE CORBUSIER

Le Corbusier—Triple Threat Innovator

MULTIPLICITY—of names, nationalities, talents and careers—has formed the warp of the life of the renowned French-Swiss architect-artist-writer, Le Corbusier, born Charles Edouard Jeanneret in 1887. With a weft composed of singleness of purpose and a crusading spirit for the creatively functional, the strong, single fabric of his career has been, and still is being woven.

A retrospective view of the accomplishments of this triple personality are now being shown, for the first time in New York, at the Mezzanine Gallery in Rockefeller Center (until October 11). It is made up of a group of his oil paintings, and about fifty small silverpoint, watercolor and crayon sketches; scale models, photographic enlargements, and plans for his major architectural achievements; and displays of his books, articles and magazines, all of which have had a profound influence on modern thought and achievement.

Along with Ozenfant, Le Corbusier invented Purism. The earliest painting in the collection, and the only one of that period (1920), is familiar to art audiences as part of the permanent collection of the Museum of Modern Art. By 1929, the next date chronologically, the more delicate colors and rigid still life arrangements of simon pure Purism have given way, and a red, stylized but still recognizable figure appears on a canvas executed in a manner since made quite familiar to American audiences by Leger. One of the most beautiful of these large compositions, both in design and color, is a tapestry which now be-longs to the California Palace of the Legion of Honor. The numerous sketches fill in the story of the artist's evolution from rigidity to movement, from the inanimate to the animate. The whole group, small as it is, gives an excellent idea of LeCorburier's influence on artists who have followed.

Architect-theorist Le Corbusier issued a manifesto in 1923, two sentences of which have become cliches: "The house is a machine for living in... Tear man away from his first machine age; bring

to him his essential pleasures." One need not stop for the floor plans or the small print accompanying the handsome big photographs of his early houses to see his realization of those aims. Later, he turned to multiple dwellings and city planning.

During the occupation Le Corbusier formed a tremendous research organization called Ascoral, made up of professional architects, engineers, scientists, artists, economists, educators, lawyers, sociologists, philosophers, farmers and "workers of all ages." They went into and coordinated every known detail of urban and rural planning against the day of reconstruction. Their findings, still in the manuscript form, will fill ten volumes. Le Corbusier will arrive in America sometime this month on a technical mission for the French Government.

The exhibition was assembled from public and private sources by the Walker Art Center for the American Federation of Art and sponsored in New York by the French Embassy. After this initial showing it will tour the country.—Jo Gibbs.

Better in Three Dimensions

Paintings and sculpture by Edmund Weil, abstractionist on Picasso's side, were on view at the Norlyst Gallery the past fortnight. If the paintings did not occupy the larger room of the galleries, we would be tempted to ignore them altogether and go on to the sculpture, which was much better. As it is, they were there with all their obvious derivation. In color, which was for the most part muddy, Weil showed a series of abstracted subjects which tortured form in a rather dated manner.

form in a rather dated manner.

The sculpture shown was also semiabstract, but not nearly as agonized.
Weil, who taught at Waldon School
prior to his recent two-year job in a
war plant, seemed more at ease in the
three dimensional medium, where his
forms achieve significance.

-JUDITH KAYE REED.



Todt Hill, Staten Island: CROPSEY

Pristine Cropsey, Hermetically Sealed for Fifty Years, Aired in Group

THE OPENING SHOW of the season at the Harry Shaw Newman Gallery sets a standard of excellence and interest that is going to keep the director scrambling to live up to during the rest of the year. With one exception, all these 19th century landscape and genre paintings were recently acquired by the gallery, and are being shown there for the first time.

Size alone would give the enormous Todt Hill, Staten Island, by Cropsey, a dominating position in the show. It is also one of the most beautiful paintings of the school that I have ever seen. It is uncleaned, unvarnished, but, having spent the full fifty years of its existence hanging over the bar of a Harlem saloon in an hermetically sealed giant shadow box, the colors are fresh, soft and almost pastel in key. The pale pinks reflected in the clouds, the tender greens of the panoramic valley are hard to associate with the Hudson River School.

An equally extraordinary, if quite different, canvas is Sunset by Martin J. Heade, the most sensational "rediscovery" of the last five years. Dark, glazed color—deep blue-green sky, marshland and water shot with crimson and crimson reflections—gives atmospheric depth to a simple but haunting landscape. It was painted ten years after Heade's trip to Brazil in 1865, and is characterized by the dramatic brilliance that entered his work after that time.

Still another dramatic picture of historical interest is Thomas Cole's autumn scene of Kaaterskill Falls, one of the artist's earliest "professional" efforts as a painter of the Hudson. The sky, rocks and trees in the foreground foreshadow his coming style and sta-

ture. Other typically craftsman-like landscapes of the period are Catskill Landscape by George Harvey; Hudson River Landscape by Rossiter and View Near Deerfield by Blythe, that look as though they might have been painted as a pair by the same hand; the Kensett-like Roger's Slide, Lake George, by David Johnson; and a delightful little mountain lake scene by Kensett himself.

The charm department is completely taken care of by *Hills Near Lichfield*, *Conn.*, a distinctly superior work by an unknown primitive. The composition is so skillful that it was likely copied

from the background of an early Flemish master. But the placement of the little white farmhouses (probably replacing religious figures) and the nuances of tone are sufficiently "right" to indicate a painter of unusual instinctive taste.

Thomas Birch contributes a splendid marine, fine in design, and full of the drama of three tense figures watching a sinking packet ship off a storm and spume-lashed rocky coast. Among other enjoyable items is that super-elegant piece of horse flesh, Mare "Trifte" by Troye, and the broad caricature of Blythe's Cobbler Shop.—Jo Gibbs.

Quirt Changes His Spots-and Line

PAINTINGS BY WALTER QUIRT, at the Durlacher Galleries, affirm unmistakably that if, according to the best authorities, the leopard cannot change his spots, the artist can free himself from formulas.

In these recent works Quirt abandons his usual flat patterns of sinuous, black lines intricately convoluted, and set against backgrounds of blazing color for a palette of cool, low notes, admirably adjusted. It is not only in this change of chromatic gamut that a new approach is discernible in these paintings, but also in the freedom from insistence on linear pattern and the suggestion of spatial depth. Even one large canvas, which retains the familiar complementary hues of vivid greens and reds, that have marked the artist's previous work, is ably held into coherent statement instead of rambling in the irritating, if often provocative, character of his earlier work.

Since these canvases are not labelled, they cannot be referred to explicitlythe observer is free to name each opus according to the impression he receives from it. But whether titled or untitled, one asset of these paintings is inescapable—that is, their decorative character. Any one of them would make a focal point for a handsome ensemble.

The definite gain which Quirt has made in painting quality may best, perhaps, be realized from four small canvases of heads, which have a soundness of matiere and a richness of well-related color that indicate the artist is coming to a fuller command of his resources.—MARGARET BREUNING.

Federated Moderns in Boston

During the month of October the Fifth Anniversary Exhibition of the Federation of Modern Painters and Sculptors, first presented at the Wildenstein Galleries in New York, will be shown in Boston at the Institute of Modern Art. The show was reviewed in the Sept. 15 DIGEST.

Beauty in Ruins

GOUACHES OF FRANCE AND GERMANY, by Pvt. Maurice Gordon, now on view at the Passedoit Gallery, although concerned with scenes of devastation, are not reportorial. They do not follow the frenzied course of war, but depict its destruction so poignantly that they convey a nostalgic sense of beauty irreparably lost, of the charm of old civilizations now involved in the general chaos.

Two of the paintings of France are landscapes, apparently unscathed Torcy-Le-Petit and Palleul. Torcy-Le-Petit is like some never-never land with its curious spiny ridge crowning a hill above a verdant slope, while from a break in the troubled sky a ray of light turns the lower fields into a bright emerald. Palleul shows a vast hillside of rounding clumps of turf reaching to the skyline with a suggestion of village in the clustering trees below.

The artist is not only a skillful painter giving substance and appreciable texture to the shapes and forms that he relates in sound design, but he also possesses a sensitive vision and an imaginative approach to his subjects, presenting them in their most appealing aspects, bringing warmth to the faded facades of the shattered houses in Le Quai, Dieppe, setting the ruined majesty of the Palais-de-Justice against a livid sky.

The Germanic Landscape looks like one of Pannini's romantic scenes that has suffered demolition, a few arches of a pink colonnade still standing, a marble-rimmed pool flashing blue in the foreground, a distant hill crowned by a schloss.

A provocative item is Sunday in Germany, depicting a woman in old-fashioned, conventional dress, holding an umbrella and a bouquet as she gazes at ruins confronting her. These crumbled walls may well have been a church that she was wont to attend. As a contrast to the restraint of the other paintings, G.1.'s Nightmare, fulfills its sinister title. It must be seen to be appreciated. (Until Oct. 13).

-MARGARET BREUNING.

Sunday in Germany: Pvr. Maurice Gordon. At Passedoit



October 1, 1945



The Artist's Son: SHEPARD ALONZO MOUNT

Shepard Alonzo Mount, Neglected Brother

Most of the inhabitants of Huntington, Long Island, had half forgotten about their charming little Heckscher Art Museum when artist Albert D. Smith became its director a few years ago. An intelligent educational program and loan exhibitions of local interest had already increased attendance ten-fold when Mr. Smith embarked on his most ambitious project—a large loan exhibition of the work of Shepard Alonzo Mount (1804-1868), native Long Islander and neglected brother of William Mount.

This Huntington exhibition is, so far as I know, the largest (54 canvases, most locally owned portraits), and perhaps the only one-man show ever accorded this second son of a talented family, although he was well represented in the National Academy showings from 1829 to 1867. Certainly it is the only opportunity most of us have had to evaluate the gifts of Shepard Mount. The verdict, on the current evidence, is that he was no genius, but that he more than deserves this belated recognition. His work was uneven to a degree, and he painted in so many different manners that one wonders if it was because he never quite "found himself," or if he was unduly influenced by the demands of his sitters. The consistently high quality of the portraits of his own family indicate that the latter might have been the case.

A couple of his portraits of children are chocolate-box-saccharine. Others, those of his son and his wife, would have done credit to Sully in his better moments. His likenesses of men show particular excellence—well executed, sensitive, with an insight into character, and well placed on the canvas. Those establish him as a better portraitist than his more famous brother.

Only a few landscapes are included, and some of the very small ones are particularly charming. One of these shows the tombstones of the Mount family's Negro slaves, Crane and Anthony Hannible Clapp, who posed repeatedly for William's genre pictures.

The show, which continues through October 21, should not be missed by anyone interested in Long Island history and genealogy. Most of the portraits were lent by the families for which they were originally painted, and many worthy names such as Dering (one founded Shelter Island), Jones (the artist did 24 portraits of the family, including Charles, surveyor of the port of Cold Spring), Hewlett and Mount appear over and over. One pictures Mrs. Stanford White and her sister as children.

Accompanying memorabilia includes cases of sketches, letters, note books, and pages of the manuscript *The Saw Mill or a Yankee Trick*, first comic opera to be produced in this country, written by an uncle, Micah Hawkins.

Jo GIBBS.

Art Lover?

We are sadly informed by Harvey Leepa that a waif dog who wandered into the Santa Barbara Art Museum was taken to the City Animal Shelter.



At the Britannica Collection Preview in Washington -- Lt. Comdr. Robert L. Parsons and Grace Pagano of Encyclopedia Britannica view Joseph Hirsch's Guerillas at Corcoran Gallery. Comdr. Parsons is Chief of the Art and Poster Section of U.S. Naval Public Relations and former Assistant Director of the Corcoran Gallery.

Washington Newsletter

By Peggy F. Crawford

THE ART EVENT of the moment in Washington is the showing of the Encyclopaedia Britannica Collection of Contemporary American Painting at the Corcoran Gallery, Coming directly from Boston, where 39,000 people saw the exhibition, the gala double opening here augured equally good attendance for the capital. On September 14, a preview and cocktail party were held with Washington celebrities in evidence. Senator Ball was seen chuckling be-fore Gropper's *Opposition*, Baseball Czar "Happy" Chandler spent many minutes examining James Chapin's Batter Up. Among those enthusiatic in their reactions to Britannica's unique project were Brigadier General Robert L. Denig, Chief of Marine Corps Public Relations, and Mrs. Adalyn Breeskin, Director of the Baltimore Museum.

Hundreds of anonymous art lovers crowded Corcoran's halls Sunday afternoon for the public opening. Ohs and ahs of approval, expressions of serious contemplation, happy smiles of pleasure, interspersed with an occasional "But foot's longer than the other," "Wonder what they paid for it," gave a general impression of excited interest in this superbly chosen panorama of American painting.

Other October Exhibitions

Washington's print lovers are offered a fiesta this month. At the National Gallery may be seen a selection of recent acquisitions to the Lessing J. Rosenwald Collection, while the Phillips Memorial Gallery is exhibiting aqua-tints by Rouault and lithographs by Daumier.

Nearly 2,000 prints and drawings from the 15th century to the present day, purchased for singular quality, rarity, or to complete gaps in the origi-nal group, have been added to the Rosenwald collection since its donation to the National Gallery in 1943. Of these a cross section is now on view.

The Rouault aquatints are illustrations for Le Cirque de L'Etoile Filante, published by Vollard in Paris in 1938. The brilliant clear colors attainable in this technique make the visual impact of the prints similar to that of the paintings by this artist.

As for the Daumiers, suffice it to say that they are representative black and white lithographs, with all the humor and understanding and handsome drawing that this implies.

Portfolio

In our shrinking world contact between artists of Europe and America and an international public is of the utmost importance, if the human spirit is to keep stride with the material developments of our age. To meet this need, Portfolio, a quarterly presenting examples of all phases of modern art, recently made its appearance in Washington. Alternate issues will be brought out in Washington and Paris, under the aegis of the Black Sun Press, international publishing house of intra-war days in Paris. Caresse Crosby, editor and co-founder of the Black Sun Press, writes in her foreleaf to the periodical:

"The object is to bring into focus an expression, whether grave or gay, scientific or emotional, of the world of ideas of today. . . . Phoenix-like, the world emerges once more from the ashes of a war, and again there is born a new expression of man's aspirations. Never before has so much depended on the artist . .

The only criterion for inclusion has been conviction on the part of the editors that each work is a serious creative expression. The common denominator is a 20th century rhythm, and this overall generality gives the venture its significance.

Cameron Dies

COLLECTORS and artists were shocked alike to learn of the death of Sir David Y. Cameron, R.A., on Sept. 16. His years were many, but he was still productive when the curtain fell on a distinguished career at the age of 80. The artist had just finished delivering a lecture on Beauty and Worship when the end came, at a Perth, Scotland, hotel.

Steming in tradition from the great Victorian etchers, Cameron achieved his greatest fame through his poetic and sensitive drypoints of the Scottish Highlands. It is a question whether many museums in this country and in England would count their print collections complete without a set of these works.

Born in Glasgow, a son of the Rev. Robert Cameron, he married Jean Mc-Laurin of his native city in 1896. He was a trustee of the National Gallery of Scotland and was appointed His Majesty's Painter and Limner in Scotland in 1933.

Calling Volunteers

The American Red Cross urges artists and craftsmen to volunteer for participation in its Arts and Skills program which holds classes for wounded servicemen in hospitals throughout the country. The program, which has been found so satisfactory by service hospi-tals during the past three years, calls for classes in painting and drawing; silk screen and poster making; sculpture, woodworking and carpentry; decorative arts; bookbinding and metal

In New York City artists willing to teach one or two days a week should apply to Arts and Skills office of the American Red Cross, 401 Fifth Avenue (6th floor). The volunteer teachers are needed at Halloran Hospital. Staten Island, for one full week day (boats leave South Ferry at 9 a.m. and 10 a.m.); at Fort Jay Hospital, Governors Island, for one full day or two half days any day in the week including Sunday (boats leave South Ferry at 10:05 a.m. or 12:05 noon); and at Veterans' Hospital, Bronx, schedule not yet determined.

A Medal for Miller

Word has been received from the Pennsylvania Academy that Capt. Barse Miller, whose fine paintings of the Pacific War have been seen in war art exhibitions throughout the country, has been awarded the Legion of Merit at special ceremonies held in Manila. The 41-year-old artist was decorated by Major General Hugh J. Casey for his contribution to the war effort and in recognition of the bravery he displayed in gathering his material.

Capt. Miller, who made pictorial

records of many phases of the war, was in several amphibious landings in the Pacific, often going ashore under heavy enemy fire. He also covered aerial warfare and has 100 hours of combat flying to his credit. With Capts. Sidney Simon and Fred Vidar, the artist painted and prepared an exhibition, "U. S. War Paintings from MacArthur's New Gui-nea Campaign," at the request of the

Australian government.

Yankee Carvers

So far the rediscovery that American art has a past and a tradition worthy of research has largely produced books on painting. Yankee Stonecutters* remedies this omission and presents an equally rewarding report on the first American school of sculpture (usually dated between 1800 and 1850). Like many other similar works analysing the beginnings of native art, this one rightly treats its subject from the point of view of social and historical rather than purely esthetic interest.

Author Albert TenEyck Gardner, research fellow at the Metropolitan Museum, explains that the present volume grew out of a plan to provide a catalogue for his museum's collection of early 19th century sculpture. It is easy to see why the original discussion was expanded into this detailed history, for the book is solidly packed with information, anecdote and quotations, which make stimulating reading for all interested in the cultural growth of the nation.

In contrast to painting in this country, which had already developed by the late 18th century, no comparable school of sculpture came until the early part of the 19th century. Once it did, however, it flourished, and if present-day critics, together with a few astute contemporaries like James Jackson Jarves, did not approve of the unusually uninspired results, the public did and responded with enthusiasm and large fees.

The growth of this school (which the author believes produced only a few fine sculptors, notably William Rimmer) was astonishingly rapid, When in 1816 the state of North Carolina wanted to commission a sculptor for a memorial to George Washington, the officials had to write their senators for data on American sculptors. The puzzled senators in turn appealed for aid to men like Benjamin Latrobe, William Jones and Thomas Jefferson. The latter's suggestions well illustrate the condition of American sculpture then, as well as the ideals upon which the first school was founded.

Jefferson wrote: "I do not know that there is a single marble statuary (sculptor) in the United States, but I am sure there cannot be one who would offer himself as qualified to undertake this monument of gratitude and taste. . . . Who should make it? There can be but one answer," and he named the Italian Canova, then the most popular sculptor on the continent. He also added that the bust should be made from a plaster one by Ciracchi, because that artist's style had been formed on the fine models of antiquity.

Jefferson's advice was gratefully accepted and in 1821 the Carolina state-house, quickly rebuilt by self-conscious citizens from a dingy brick structure to a neo-antiquity, unveiled the treasured marble bust. The State House re-

*"Yankee Stonecutters: The First American School of Sculpture," by Albert TenEyck Gardner, 1945. New York: Published for the Metropolitan Museum of Art by Columbia University Press. 80 pp. of text and 12 pp. of black and white illustrations. \$4.



The Greeting: PAUL MOMMER

Mommer's Melancholia Carries Appeal

A FAINT WHISPER of melancholia pervades the work of Paul Mommer now on view at the Mortimer Brandt Galleries in New York. Vespers was painted while the artist was wondering what happened to the church that he remembered from his boyhood in Alsace Lorraine and which lay in the Nazi's path. Muted greens make Dunes a somber note, while The Greeting is marked with the feeling of death and

shows kinship with Kaethe Kollwitz. One of the larger canvases is Boy With Fish, a sensitive figure study in which blue greys predominate. Autumnal color finds its way into a Long Island Landscape and The Church is marked with large compelling forms. A head of Vincent Spagna makes the reviewer hope to see more portraiture of this nature by Mommer. Show to continue through October 21st.—Ben Wolf.

mained a national shrine for ten years until fire demolished the building and the bust. But in 1836—only 20 years later—an American school of sculpture was established, headed in Rome by Horatio Greenough, Thomas Crawford and Hiram Powers. Just as early American painting drew its style from the English painters, American sculptors looked also to the older continent, but this time to Italy, spiritual home for all neo-classicisists.

neo-classicisists. The sudden demand for sculpture, Mr. Gardner attributes to the feeling of national unity and sentiment which was strengthened after the War of 1812, together with a desire to celebrate the memory of the nation's heroes. A further impetus was the need to rebuild the capitol in Washington after the British razing. But whatever the cause for its rise, sculpture soon became an important phase of America's art activity. As a profession it outranked painting in prestige and financial reward—so much so that the painter Thomas Cole petulantly wrote:

"It seems to me that sculpture has risen above par of late. . . . This exaltation is unjust and has never been acknowledged in the past. There is no necessity of insisting upon the superior claims of either, and particularly those of sculptors, for they are least tenable. To excel in painting requires combination of a greater number of facilities than to excel in sculpture. . . . He who cannot distinguish one color from an-

other may be a sculptor."

What lends the book additional interest—beyond its lively presentation of a little known subject—is the skillful use of source material; from letters, diaries and critical essays of the times. Aimed at a general audience, the book also contains a useful biographical dictionary of artists who worked during the period between 1800 and 1830, together with a listing of their predecessors and successors.

Few people know that the designer of the Honorable Service emblem reproduced below is Anthony De Francisci. The artist, born in Italy in 1887, is also the designer of the U.S. silver dollar and at present resides in New York City.





Adoration of the Magi: ROMARE BEARDEN

Bearden—He Wrestles With Angels

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A CRITIC sees acres of art, not bad enough to be good and just good enough to be mediocre. This leaves him, to put it mildly, word-bare when something like the new exhibition at the Samuel Kootz Galleries comes along. At the risk of having this comparative newcomer one day let me down, I am now going overboard by flatly stating that Romare Bearden is one of the most exciting creative artists I have viewed for a very long time.

Watercolors and oils on gesso (except for one work on canvas) find their inspiration in the sufferings of the Christ. These semi-abstract and highly personal expressions point the way to a rich and far-reaching career. Triangular forms, an uncanny sense of space and what to do with it, a sensitive yet powerful feeling for color, combine to make each of the displayed works an experience not soon to be forgotten. At this writing, the Museum of Modern Art has shown good judgment by purchasing one of the exhibits. It is hard to single out individual pictures for discussion, but as this is intended as a review and not

simply a litany of praise, here are a few specifically.

A poetic Christ Driving Out the Money Changers is the answer to the recurrent question . . . "What does plastic mean?" Here is the answer for those who can see. Descent From the Cross fully realizes the great tragedy, gaining new strength from its semi-abstract idiom. Mary Magdalen emerges as an Afromask in Mary Magdalen Supporting Christ. Composition plays a leading role in the effectiveness of Agony of Christ, while He Is Arisen with its merging heads is a magnificent precis of the Resurrection. If I am out on a limb, I think it is a solid one. From October 8th through 27th.-Ben Wolf.

Cobelle and Segy

Cobelle, a young French water-colorist, introduced to New York in a group show at the Niveau Galleries this summer, will be given his first one-man exhibition at the same galleries, current from Oct. 9 to 19. Ever since director Vladimir de Margoulies received his first paintings from Paris, Cobelle has been what might be called a best seller among the gallery group. From the preview it is easy to realize why the artist, practically unknown in this country, should have become so popular, for he shares with other French artists that ease of manner, apparent spontaneity of presentation, and facility with the medium which instantly attracts.

Also on view with the Cobelle exhibition will be a special group of eight portraits of film stars by Ladislas Segy. The catalogue explains that Segy, deeply impressed by the fact that feminine moviegoers are apt to identify themselves with screen actresses, who become in turn symbolic "TYPES OF A CERTAIN WOMAN" (capitals not ours) decided to express this observation in pigment. And so Lauren Bacall, Bette Davis, Marlene Dietrich, Greer Garson, Rita Hayworth, Katherine Hep-burn, Veronica Lake and Hedy Lamarr are painted larger than life in yellow, blue or grey portraits. The colors were chosen, it is explained, because "their inherent emotional qualities become vehicles to interpret the personality which each actress represented" to the artist. The poster-like portraits may intrigue the bobby-soxers but we feel that even they will find objections.

JUDITH KAYE REED.

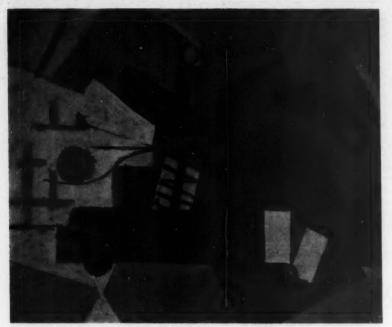
A series of murals by Gerald Foster, illustrating five colorful time-telling devices of the past, has been installed at the Bulova School of Watchmaking in Woodside, L. I. The school was recently opened to train disabled veterans for jobs in the watch industry; the murals were commissioned to inspire students with the romantic past of their new

murals by John Poehler.

Murals of Time

profession. Gerald Foster, who enlivens his historical paintings with humor and bright color, studied at Princeton and the National Academy. Since 1934 he has painted a number of murals, including those in the Post Offices of Pough-keepsie, Millburn, Freehold and Cran-ford. He was assisted in the Bulova

16



Cin-Zin: KARL KNATHS

Varied Still Life in Modern Idiom

STILL LIFE engages the attention of Paul Rosenberg's group of five American artists, each of whom is currently represented by three works in that department of painting at his 57th Street Galleries.

Marsden Hartley is included with a grey and black Knotted Rope and Wishbone, evidencing the late painter's feeling for form and movement. Also by the same painter is a well integrated Fruit Bowl that would appear to have been Braque-inspired. Newcomer to the Rosenberg group is Karl Knaths who acquits himself with honor. His Cin Zin, abstract in approach, is notable for its determined oranges and sense of organization. Still Life in Green by Abraham Rattner employs color with a lighter

touch than is usually associated with the artist.

Viola With Pears will come as something of a surprise to fans of Milton Avery. Unusually pigmented for this painter, a curious wedding of vermillion and violet has been brought about with a strange, not unpleasant effect. The three works by Max Weber represent as many distinct periods. Flowers in Jug, 1936, is almost Redonesque in mood. Still Life with Two Tables, 1940, is solidly worked out, being the most direct of his three entries. Flowers in Oval, 1945, is typical of Weber's recently seen canvases, simple bold movement and line keynoting the work. A varied show, the standard is high. To continue until Oct. 27.—Ben Wolf.

Southern Life

Claude Clark's exhibition of paintings of southern Negro life, held at the Bonestell Gallery this past fortnight, was curiously uneven. With sympathy and understanding he stated his subjects, in broad rather than particular terms. Notable works like Cutting the Sheet and Slaughter, the latter more characteristically expressionistic than the first, set down well the essence of body movements, while Gutter Snipe was a fresh, spirited portrait of a type.

Not nearly as satisfactory, however, were many of his larger figure paintings, where his broad approach to big forms was weakened by insufficient attention to other painting needs. Perhaps his palette, sun-burned and earthtoned, also added to the dissatisfaction, for its brightness often overpowered subject treatment, and it was only in the small direct landscapes that all elements were fused into a complete work. Both Linconia and Motor Boat, outstanding for the fine integration of rich color and paint texture, revealed the artist at his best.—J. K. R.

Theodore Fried Debut

In sponsoring the Hungarian painter, Theodore Fried, in his first American exhibition the Contemporary Arts Gallery has added another fine artist to its roster. Fried, who has held exhibitions in Europe, arrived in this country in 1942 and was invited to show in the Carnegie Annual the following year.

Direct vision, sure command of line and warm humanity mark the paintings on display (through Oct. 29). But despite use of a colorful expressionistic palette a sombreness of mood, understandably common to many Hungarian painters, characterize nearly all the pictures. This mood is reflected also in Fried's description of forms, which rise out of shadowed substance in sculptured fashion, and is particularly apparent in the large canvas, Sleeping Couple (a subject rarely portrayed with such rugged honesty by American artists) and in Mother and Son, which encompasses much beauty and dignity in a small area. Also outstanding are Children on the Seesaw and Wrestling Boys.-J. K. R.



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Taken to Task

PEPPINO MANGRAVITE, distinguished American artist, in the following letter-to-the-editor, severely and frankly critizes the 13 critics who participated in the Arts and Antiques show (see page 8). He has no use for the critic as a juror (see editorial last issue). Mr. Mangravite:

"Do not build too high hopes for your 'solution' of the present art jury systems. Your assertion that 'One solution might be to give the critics, whose careers are measured by their ability to judge art impartially, wider responsibilities as jurors,' cannot be taken seriously in the light of the recent breach of professional ethics committed by a number of our distinguished art critics in sponsoring the Antique Show's commercial stunt.

"It will take a hell of a long time to live down such a betrayal of trust!

"Until quite recently American critics used to talk and write on the French critics with suspicion for similar 'ethics.' The independence of the American critic has won him much genuine respect at home and abroad. That independence is in keeping with our democratic ideals. Critics must keep it by all means!

"The jury system initiated by the Art Institute of Chicago several years ago has proven quite a success. Why not? The average American museum director has the ability and responsibility which he alone, between the artist and the critic, cannot afford to use for purposes of 'appeasement, compromise and individual bias.' Since he represents a public institution and often public funds, his sensibility and responsibility must, per force, be, and are, of a more dependable caliber than those of artists and critics.

"Please go on with your good and constructive work as editor and critic. Continue to be the honest reporter and interpreter for the artist and public. A critic as juror, however sincere his intentions, would tend to foster an irreparable lack of confidence in his profession."

Scenes of Cuba

When sugar plantation manager Mariner Lawrence is not busy with his duties, he paints. The results can currently be seen at the Barzansky Galleries. Genre, character studies, and landscapes of his native Cuba are included. Particularly noted is Cockfight and Un Despojo, the latter showing a Cuban woman being cleansed of evil spirits with herbs. To continue until October 13th.—B. W.

Portraits at the Armory

One of the best planned individual exhibitions in the Armory Show was presented by Portraits, Inc., to illustrate the proficient portrait-painting artists in their group. The twelve oil and pastel likenesses hanging under their aegis were offered not for sale, but as a sampling of various styles of portraiture from which a prospective sitter might select his artist. Included in the exhibition were portraits by Hester Miller, John Koch, Raymond P. R. Neilson, Greta Matson, Ivan Olinsky.



Two Disciples at the Tomb: HENRY O. TANNER. Lent by Chicago

Honoring Tanner

Not many people remember, or even knew, that in 1897 a painting called The Raising of Lazarus by an American Negro, won a gold medal at the Paris Salon and was purchased by the Luxembourg. Henry Owassa Tanner died at his home in Normandy in 1937—full of years and honors, internationally famous for his religious pictures which were represented in the major museums and collections of two continents. For some strange reason, a one-man show of his work had not been held in

an important art institution since 1890, until the Art Alliance in Philadelphia rectified that situation today.

Tanner was born in Pittsburgh in 1859, the son of Bishop Benjamin T. Tanner of the American Methodist Episcopal Church. After studying at the Pennsylvania Academy, where he fell under the influence of Eakins, believing benefactors sent him to study with Laurens and Benjamin Constant at the Academie Julian in Paris. An increasing absorption in and success with re-ligious subjects brought about a trip to the Holy Land, sponsored by Rodman Wanamaker. A year later, Tanner's Annunciation was exhibited at the Pennsylvania Academy and bought for the Wilstach Collection. In 1899, Judah was bought for Carnegie Institute; the next year his Nicodemus won the Lippincott prize and he was accorded a silver medal at the Paris Exposition.
More medals and prizes followed in rapid succession, both here and abroad, culminating in his being made a Chevalier of the Legion of Honor in France.

During the latter part of his life, Tanner devoted more and more time to studio problems, but he continued to win honors. He was made an Associate of the National Academy in 1909, and became a full academician in 1930.

Many of his famous works are included in the Art Alliance exhibition, which will be on public view until mid-November. Among the paintings being shown are: The Three Marys and The Two Disciples at the Tomb from the Art Institute of Chicago; Christ at the Home of Mary and Martha from Carnegie; Sodom and Gomorrah from the

Metropolitan; The Banjo Lesson from Hampton Institute; Moonlight—Hebron from the Milwaukee Institute; The Wise and Foolish Virgins from the Wanamaker Collection; and many items from the intimate collection of his niece, Mrs. Raymond Pace Alexander, wife of the famed Philadelphia lawyer, including sketches and very early oils painted around Philadelphia and Atlantic City.

Art by Gifted Children

An exhibition of work by pupils of Mrs. Florence Cane, supervisor of art teaching in the Clinic for Gifted Children conducted by New York University, will be held at the Natural History Museum from October 6 to October 21. More than 300 drawings and paintings will show the development of the children, whose ages range from 4 to 17 years.

The Clinic, which was established by the university to assist parents and schools with problems arising in connection with the education of children with high intelligence quotients, appointed Mrs. Cane in 1937. Applicants to her class are selected through tests and are taught under her personal system, based on many years of study and teaching. One of her basic teaching principles stresses the fact that the child can choose to work either from imagination or observation.

Heads Children's Museum

Appointed curator-in-chief of the Brooklyn Children's Museum, the oldest organization of its kind in the country, is Margaret DeWolf Tullock.



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Oct. 1-29

THEODORE FRIED

CONTEMPORARY A R T S 106 E. 57th St., N. Y. Staircase Group: CHARLES W. PEALE

A Loan Is Bought

"He could make a harness, a clock, or silver mouldings; he stuffed birds, extracted, repaired, and manufactured teeth, and delivered popular lectures."

Charles H. Caffin.

The versatile gentleman described above was Charles Willson Peale whose well known double portrait, sometimes known as the Staircase Group, has just been purchased by the Philadelphia Museum through the co-operation of the Commissioners of Fairmount Park and through the assistance of members of the Elkins family. Formerly the property of Dr. Harold S. Colton it has hung through loan in the Museum since 1933.

One of the most charming legends in American art is connected with this work. It is said that the picture was originally framed in the woodwork of a doorway with a carpeted step projecting below to complete the illusion. Washington, in passing, is alleged to have solemnly bowed to the two fig-ures represented. The figures are those of Peale's sons, Raphael and Titian. It is regarded as unique among early American paintings.

OCTOBER 2-20

BUCHHOLZ GALLERY

Curt Valentin
32 East 57th Street, New York

Evelyn Marie Stuart Says:

The cult of amateurism, which has gained such ascendency over the minds of people in the art world today, reminds one of an historical experiment undertaken at about the time of the reign of Good Queen Bess by an Oriental monarch much per-plexed between the "two and sev-enty creeds" which Omar declared the grape alone could confute. AkBar the Great conceived the idea of isolating a group of children from all contact with adults in the hope that when they had reached the age of self expression they would come forward with the one true and pure faith welling upward from the inner consciousness of the unspoiled human soul. Unfortunately, the children turned out to be just dumb and utterly devoid of any ideas what-ever on any subject. This should teach us to respect the wisdom of an educator who once told a class at normal college "the worst mistake we make is in over estimating the experiences of children and under estimating their intelligence." Psychologists are inclined to believe that we are about as intelligent at one age as at another. Experience, however, gives the intelligence something to work on. Unfortunately, most of our educational processes consist of stuffing children with preconceived theories instead of familiarizing them with facts from which the strictly human faculty of logic may extract some valuable conclusions. Creativeness must wait on experience.

Lyn Watson, Designer

Watson-Guptil Publications has announced that Lyn A. Watson, son of editor-publisher Ernest W. Watson, has joined the firm as designer. He will have charge of the design and production of American Artist magazine and will also assist the editors in the production of new titles, in accordance with the company's plans for expanded production of technical books on art. Formerly an industrial designer working with Egmont Arens, Watson most recently served as art director for P. Ballantine and Sons' house organ.

Private Dorsay Exhibits

The New York Library at 135th Street, which has become nationally known as a Negro cultural center, has reopened its art exhibition program with a Victory Show of paintings by Pfc. Frank S. Dorsay, current through Oct. 17. Pvt. Dorsay, who has been a member of the U.S. Marine Corps since 1942, exhibits drawings in black and white and color of the Solomon Islands, together with V-mail cartoons. The works have been lent by Jane Rogers of the Greenwich Village RoKo Gallery.

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MAJOR THOMAS C. COLT, JR.

Back to Virginia

MAJOR THOMAS C. COLT, JR., of the U. S. Marines, has returned from the wars, and resumed his position as director of the Virginia Museum, a position which he held with such distinction for seven years prior to Pearl Harbor. With his return, Mrs. Beatrice von Keller, acting director, resigns to resume her position as professor of art at Randolph-Macon College. For her excellent work in the emergency, Mrs. von Keller has been presented with an honorary life membership in the Museum by President Alexander W. Weddell. Mrs. John Garland Pollard, acting director of business and finance during the war, will remain as associate on the newly reorganized staff.

Before he embarked upon his mu-seum career, Tom Colt served in the Marine Corps as a Naval Aviator with specialty as a fighter pilot. Early in 1942 he returned to duty as a 1st Lieutenant in the Marine Corps Reserve, and served 14 months at El Centro, California as aerial gunner instructor. While there he was promoted to Captain, then to Major in February, 1944. In May, 1944, Major Colt was detached from El Centro and sent to the Pacific in charge of a Marine Fighter Squadron Replacement Detachment, joining the Fourth Marine Air Wing in the Marshalls. In August of that year he was transferred to Marine Air Group-22, winner of a Presidential citation for service at Midway, then stationed at the most advanced base in the Central Pacific. He was raised to Group Operations Officer in October, 1944.

The Group participated in air actions throughout the Marshalls and Caroline Islands. In February, 1945,

Major Colt was present at the action at Iwo Jima as an observer. In April, he preceded the Group in its forward move to Okinawa, preparing the way for its operation on Ie Shima. Major Colt reports that during his last thirty days of service with Marine Group-22 on Okinawa, squadrons of the Group were confirmed in shooting down 72 Japanese planes, and that during the nine months that he served as Group Operations Officer, the Group lost only eight pilots.

Other staff changes announced by the Virginia trustees are: the return in the near future of Lieut. Edward Morris Davis III, U.S.N.R., on leave of absence from his position as curator of decorative arts; the resignation of Mrs. Colt, who served as secretary of membership and extension during the war; the appointment of Miss Cora Tomlinson as receptionist.

Director's Debut

At the Modern Art Studio director Ann Wolverton is showing portraits, florals and landscapes, all painted this summer at Goshen, New York, and on view through Oct. 20. This is Miss Wolverton's first solo exhibition and it reevals her to be a sensitive recorder of children's moods as well as a good colorist.

Outstanding among the numerous portraits are Skeeter Green, an expressive study of a mulatto child painted in dark harmony and thick pigment; and Italian Boy, which captures well the restrained vivacity of a young boy trying to sit still. In the small View of Goshen, most successful of the landscapes, the artist presents a well-integrated composition in fresh blues and greens. Also well done is Living Room, a thoughtful study in room characterization and design, but it is in Lillies and Gaillardia and Roses that her fine use of rich, warm color is most evident.-J. K. R.

Czermanski's New York

An exhibition of 64 watercolors by the Polish artist, Czermanski, grouped under the title Romantic New York, will be on view at Associated American Artists from October 2 to 22. The artist explains: "It is not the skyscrapers, the picturesque side-streets and corners nor the feverish life of the big metropolis I am interested in but the children, the half grown-ups and the sailors who are forever crowding the benches and lawns of romantic Central Park.'

Actually, there is more satire and caricature than romance in these loosely executed sketches-doubtless a holdover from the days when Czermanski was chief artist on the Polish satirical weekly, the Barber of Warsaw.

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Winter Landscape: Courbet. In Midwest Sale

Painting and Period Furniture at Parke-Bernet

FOUR SALES are being featured at the Parke-Bernet Galleries during the next few weeks: two of period furniture and decorations, one of Oriental art objects,

and one of paintings.

First on the list is the collection of the late Vincent Bendix and Mrs. Ruth Bendix, which will be sold on the afternoons of October 5 and 6. French furniture in the style of Louis XV and XVI includes tables, inlaid commodes with bronze doré mounts, armchairs, sets of fauteuils. In a group of accompanying decorations are French and Russian porcelain, a Louis XVI bronze doré and enamel squelette clock by Bourdier (Paris, c. 1785); a bronze doré statuary marble table candelabra and a clock garniture.

On the afternoon of October 12, the collection of Jacques Poberejsky will go under the hammer. The featured Chinese porcelain and pottery includes Han iridescent green glazed jars: T'ang pottery and terracotta statuettes: a Ming café au lait double-gourd vase with white slip decorations; glazed pottery Fu dog statuettes; K'ang Hsi single-color and decorated ceramics. Chinese sculptures feature Sung polychromed wood groups and a Ming gilded bronze statue of a Bodhisattva.

Unusual items from the collection of Mrs. Edith A. Straus, to be dispersed on the afternoon of October 13, in-clude carved oak and walnut furniture of the XV-XVI century; a Gothic Franco-Flemish walnut coffer with scenes from the life of Christ; a Henry IV cabinet à deux corps; Louis XIII dining chairs and settee; and some important early tapestries.

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The first sale of paintings of the season, largely the property of a Midwestern Educational Institution, will take place on the evening of October 18. The group of French work includes Winter Landscape and Vue D'une Ville by Courbet; A Missed Vocation and Just Ripe by Vibert; Science Enthroned by Commerce by Bouguereau; The Rescue by Millet; Au Clair de la Lune by Chavannes; paintings by Corot, Cazin, Jules and Julien Dupré, Diaz, Monchablon, Isabey, Leloir, Pasini, Bargue, Couture, Troyon, Rousseau and others.

Among the Americans, Whistler is represented by a marine scene given by Henry Irving to Ellen Terry, also a portrait of Richard A. Canfield, Esq., which was exhibited at the Copley Society in Boston; Sully's portrait of his daughter, Rosalie Kemble Sully, a replica of the portrait in the Metropolitan Museum; a portrait of John J. Townsend, Esq., by Sargent; The Vac-cination by Enoch Wood Perry; work by Jerome Myers, Eilshemius, Daniel Ridgway Knight, Aston Knight, J. Alden Weir and others.

For further details see the Auction Calendar.

Wilder of Colorado Springs

Mitchell A. Wilder, former curator of the Taylor Museum of the Colorado Springs Fine Arts Center, has just been appointed Director of the Center, replacing Paul Parker, who has re-linquished the post in order to organize a museum in Des Moines.

It is also announced that Otis Dozier has left the Center's teaching staff to take a position at the Dallas Museum

GROWTH OF THE CHILD THROUGH ART

October 6 through October 21 American Museum of Natural History Education Hall Central Park West at 77th St.

Retrospective exhibition of the paintings of the students of Mrs. Florence Cane, at Clinic for Gifted Children, New York University.

Auction Calendar

October 5 and 6, Friday and Saturday afternoons. Parke-Bernet Galleries: Property of the Estate of the Late Vincent Bendix and property of Mrs. Ruth Bendix Robinson. French furniture and period decorations. Russian porcelains, antique silver, watches and silver boxes. Textiles and fine hangings, linens and laces, Oriental rugs. Now on exhibition.

October 11 and 12, Thursday and Friday afternoons. Parke-Bernet Galleries: Property of Jacques Poberejsky, New York, Furniture, porcelains, Russian ikons, table silver, Oriental rugs, carpets, decorations, Exhibition from October 6.

tober 0.

October 13, Saturday afternoon, Parke-Bernet Galleries: Property of Mrs. Edith A. Straus, New York. Needlepoint furniture, tapestries, antique and modern fabrics, fine table silver, table linens and Oriental rugs. Exhibition from October 6.

and Oriental rugs. Exhibition from October 15 and 16, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books from the library of a New York Collector. English and American first editions: sets of standard authors; color plate books; early English literature and Americana and Hakluyt publications. Exhibition from October 9.

ature and Americana and Hakinyt publications. Exhibition from October 9.

October 16, Tuesday evening. Parke-Bernet Galleries: Etchings and Engravings, Chicago Art Institute, Duplicates selected from the Art Institute of Chicago, from the Charles Deering and other collections. Work by old and modern masters: Dürer, Rembrandt, Meryon, Whistler, Cameron, Pennell, Schongauer; including Dürer's Adam and Eve, and Knight, Death and the Devil, and Meryon's Le Pompe Notre Dame on green paper. Exhibition from October 9.

October 18, Thursday evening. Parke-Bernet Galleries: Paintings from a Midwestern Educational Institution and other owners. Mainly XIX century and Barbizon schools including examples by Whistler, Courbet, Bargue, Vibert, Jacque, Isabey, Diaz, Bice, Schreyer, Chavannes, others. Also copies of old masters by Frank Duveneck. Exhibition from October 13.

October 18 and 19, Thursday and Friday afternoons. Parke-Bernet Galleries: Oriental Art from a New York owner. Chinese porcelains, pottery, carved ivories, invo and netsuke and other Oriental art. Exhibition from October 13.

October 20, Saturday afternoon, Parke-Bernet Galleries: Furniture and Decorations, originally part of the Colonel Jacob Ruppert Collection, removed from his residence at Garrison, New York. Elizabethan and other furniture. Fine silver. Chinese porcelains and jades. Prints and paintings. Table porcelains, glass, linens and Ordental rugs. Exhibition from October 13.

Merida in Boston

is

The Boris Mirski Art Gallery in Boston, one of a group of three new galleries which have sprung up in the last year to assure modern art a forceful showing in the environment of George Apley, has started the season with a retrospective showing of paintings and prints by the modern Guatemalan artist, Carlos Merida. The gallery, which has grown from the small Charles Street frame shop owned by Boris Mirski, enthusiastic art collector who made his workshop headquarters for an earnest group of students and artists longing to bring their city up to date, has moved to a new home. Now comprising three galleries, a print room, a school and a frame shop, it occupies a streamlined Victorian mansion on Newberry Street, heart of Boston's art section.

After staging his first New York exhibition in 1926, Merida soon left again for Paris where he remained for three years. Upon his return he painted Mayan figures in a very restricted palette. By 1932 he had begun to detour into abstractions, believing that his country contained the most solid traditions for

such art.

Textiles of Peru

The Division of Intellectual Co-operation of the Pan-American Union has assembled and just sent on tour its first circulating exhibition, Ancient Peruvian Textiles. Major Alfred Kidder, III, previously with the Peabody Museum of Harvard University, aided in selection.

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Art Property-Part II-Oct. 31, Nov. 1, 2, 3 at 2

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By JUDITH K. REED

Gems from Proust

"Proust and Painting," by Maurice E. Chernowitz. 1945. New York: International University Press. \$3.75.

One of the most remarkable among many achievements of the great literary figure, Marcel Proust, was his easeful weaving of music and painting into literature, his uncommon fusing of the approach of other arts with the literary. And since the large role which music plays in Remembrances of Things Past has been widely studied, it is the more surprising to realize, with the publication of Proust and Painting, that it was not until now that some enterprising scholar explored in detail this fertile field.

In discussing this unusual exploitation of one art to create another, Dr. Chernowitz has produced a valuable record. With professional pursuit, he analyses in turn Proust's early interest in painting, his contact with art and artists (in the museums and the fashionable salons of his day); his admiration for Impressionist painting which shaped much of his style and determined the creation of an outstanding character, the painter Elstir (who bears striking resemblance to Monet); his use of Old Masters and certain of their works as leit motifs in the novels (Botticelli, for example, who represents Swann's love for Odette).

It is regrettable, therefore, that the book, whose subject has a fascination not always found in worthy but academic research, should have one defect which does much to destroy reader interest-namely the constant use of half to full-page untranslated quotations

from the French editions of Proust. Since the United States is not a bi-lingual nation and since Proust has been supremely well-translated in classic English editions there is no excuse for such snobbishness

The style of Proust and Painting is a simple one, consisting of brief as-sertions followed by proof through lengthy quotations from Proust's writings. The result is that the interested reader with little knowledge of the French language (and why assume he has any?) is constantly stymied in his attempt to follow the author.

Thumbing through Swann's Way (Modern Library edition with excel-lent translation by C. K. Scott Moncrieff) this reviewer found five passages which would have served the author as well as his French excerpts.

Here is one of the shortest quotations, on Page 128 of the book: "la femme entretenue,-chatoyant amalgame d'éléments inconnus et diaboliques, serti, comme une apparition de Gustave Moreau, de fleurs vénéneuses

entrelacées à des joyaux précieux..." Moncrieff's translation: "The 'kept' woman-an iridescent mixture of unknown and demoniacal qualities, embroidered, as in some fantasy of Gustave Moreau, with poison-dripping flowers, interwoven with precious jewels."

If this criticism seems like much ado over a not unusual practise of certain 'exclusive" writers and publishers, read the introduction on the jacket which claims: "The subject is presented in an engaging manner, being intended for the average cultured person." Unless one discards Webster's International Dictionary (which defines cultured as "characterized by mental and moral training"), the book has decidedly failed in its stated purpose. Only the pretentious will be engaged.

Fielding's Dictionary

"Dictionary of American Painters, Sculptors and Engravers," by Mantle Fielding. New York: Paul A. Struck. 433 pp. \$20.

In 1926 Mantle Fielding, pioneer writer and researcher in the then little explored field of early American art, completed a labor of 20 years and published his "Dictionary of American Painters, Sculptors and Engravers." In his foreword to the book, which was privately printed for 700 subscribers, Fielding wrote: "Perhaps to only a few will this volume give any idea of the amount of time and labor expended in its preparation, and the author does not claim that the following list of American Artists is even yet a satisfactory one, but he does maintain that it is the largest and most complete published up to the present time. Within its pages will be found the biographies and records of nearly 8,000 artists which the author sincerely hopes may prove of interest and value to those who are seeking information along the lines of American art." (This book has been a valuable reference around the Digest office since Vol. 1.)

Long out of print, no further editions of this unique reference book were issued, due to the death of Fielding. Collectors and historians will now be pleased to learn that publisher Paul A. Struck has acquired the rights to the volume and reissued it in a limited edition of 1,500 copies, each priced at \$20. Alphabetically arranged and illustrated by 19 plates, the Dictionary gives biographical data, backgrounds, affiliations and other pertinent information on American artists (from Colonial years to 1926), together with a bibliography of American art books. To bring the volume up-to-date, a supplementary book covering the years 1926 to 1944 is now under preparation for fall publica-

New Group at New Age

Among the exhibitors included in the New Age Gallery's opening exhibition this season are: Albert Abramowitz, Dorothy Andrews, Sarah Berman-Beach, Herman Brockdorff, Claude Crow, Frances Daution, Ina Helen Doane, Louise Freedman, Harold Geyer, Zoltan Hecht, Irving Lehman, Beatrice Mandelman, Nova, Yngve Olsen, Helen Ratkai, Esteban Soriano, Sidney Sprung, and Cesare Stea. The New Age Gallery was formerly Artists Associates.

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In 1879 Minneapolis was a lusty, struggling young city. Lumberjacks from the great pine forests of the north roamed her streets, and gandy dancers walked the tracks of the Great Northern. It was in that year that Thomas Barlow Walker turned from corduroy roads, log booms and flumes to art, and opened the first public art gallery west of Philadelphia.

Like many great collectors, Mr. Walker was a pioneer of industry. His tremendous holdings in the Red River Lumber Company provided him with the wherewithal to search out precious pieces. His rare jades, paintings and pottery soon overflowed that first tiny skylight gallery. Today the Walker collection is housed in a magnificent modern museum.

Why is the Walker Gallery ruthlessly streamlining collections? Some of these fine pieces are no longer needed by the museum. There are duplicates—9 Cazins, for example (now 5 of them are at Gimbels). To fill gaps in the museum collection, the trustees decided to weed out duplicates and surplus materials. Naturally they turned to Gimbels to dispose of these treasures. Selling 1500 art objects is all in the day's work to a store that's sold fabulous antiques hand over fist. Come to Gimbels for peachbloom Chinese porcelains, rare rock crystal vases, Dupre and Harpignies paintings. Partial listing. All subject to prior sale. Use Gimbels easy payment plan. Small service charge. Write, phone. Gimbels, Fifth Floor.





Highlights from the preview of the Critic's show at the Armory include Edward Alden Jewell's retort to a press photographer who requested the New York Times critic to pose kneeling before a piece of sculpture included in the show. Snorted Critic Jewell . . . "I have never knelt before a work of art in my life and certainly don't intend to start now.

Another exciting moment came when two critics-one from Brooklyn, the other art editor of one of our national magazines-staged a tug of war over a Revington Arthur painting both claimed to have chosen. After several strained minutes our own editor stepped in and acted as peacemaker . . . Yes critics are temperamental too.

Oscar Fabres, the illustrator, tells an amusing one concerning a wee brother and sister he once overheard discussing a print of Cranach's Adam and Eve they were studying. "Which is Adam" asked the little boy innocently." "I can't tell," retorted his small fry sister impatiently . . . "They haven't any clothes on."

Well . . . I was at the Wildenstein Galleries last week to criticize the cur-. I was at the Wildenstein rent Federation of Modern Painters and Sculptors show when a pleasant gentleman came up to me in the course of my labors and inquired whether or not I was I. Rather pleased at being recognized, I replied in the affirmative. Now here's the snapper . . . "I thought so," smiled the nice man . . . "Recognized you from the caricature you do of yourself in your column." . . . Now see here . . . any resemblance between Picasso Peale and yours truly is purely regrettable. I had thought that I had modeled him after a certain elevator man named Looie in the DIGEST building . . . Such is life.

Say, the Boss and I had what seems like a corking suggestion for the column the other day at lunch. Here it is . . We want to know which cover last season was your favorite. Several, such as Reginald March's Strip Tease and Marc Chagall's The Blue Rooster, resulted in a perfect deluge of wrathful letters to the editor. Seems most people best like to write adverse letters with the result that we have only a hazy idea of the ones best liked from the negative response accorded them. So check through your old copies of the magazine and send us in your choice. There are no prizes connected with this poll but it should be fun and quite informative as well. Won't you mail in a card?

We have a special fondness for a fellow art scribe who refers to this department as . . . "The Cleft Pallette." Come on friend . . . try a column for yourself. We'd be happy no end if someone else in the field were to start a rival gossip column . . . The competition would be stimulating . . . En Garde, Monsieur.

Told a little anecdote this past summer in Provincetown at the Art Association. Thought I'd pass it on here in the off chance that it possibly might not be in your repertoire. Seems Sir Joshua Reynolds was a week-end guest at an art-collecting Earl's castle. His Lordship proudly displayed his collection. Sir Joshua neither ohed nor ahed but maintained a stout silence. Finally his host could stand it no longer. "Come



Frustration, Inc. by Picasso Peal

Sir," quoth he, "are not my pictures at least tolerable?" Quoth the artist, quothing in return . . . "Would your Lordship eat a tolerable egg?" . . . Bet he was never invited back.

You know, for a little money an awake museum could start an interesting collection of the tools and like memorabilia of important artists. For example, a friend of mine in Philadelphia owns one of Monet's brushes. It's a remarkable instrument and gives one quite an insight into a little of the how of the great impressionist's technique. A revelatory collection of palettes (some of them dirty at that) can be viewed at the Salmagundi Club George Inness' among the rest. What do you think, Mr. Taylor, has the Metropolitan room for such a display? It's eternally amazing to me how much ignorance concerning the tools of art is shown by many artists and laymen.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

PRINT CLUB OF ALBANY EXHIBITION.
Dec. 5-31. Albany institute of History and Art. Open to all print makers. Media: all graphic. No more than two prints by one artist. Small invited section. Jury. Purchase prizes. Work due Nov. 17. For further information write Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Chicago, Ill.

Chleago, III.

STH ANNUAL EXHIBITION OF CHICAGO SOCIETY OF ETCHERS AND 9TH
ANNUAL EXHIBITION OF MINIATURE
PRINTS. Nov. 1-Dec. 1. Open to all artists. Media: print sizes 14x19 and 18x22;
three works may be submitted. Work due
Oct. 20. For further information write:
James Swann, Secretary, Chicago Society
of Etchers, 219 Wisconsin St., Chicago, III.

New York, N. Y.

New York, N. Y.

ALLIED ARTISTS OF AMERICA 32ND
ANNUAL EXHIBITION. Oct. 28-Nov. 25.
New York Historical Society. Open to all
artists. Media: oil, watercolor, sculpture.
Fee: \$6.00 to non-members. Entry cards
available. Entry cards due Oct. 13. Work
due Oct. 15 for non-members, Oct. 16 for
members. For further information and
entry cards write: Frank Gervasi, Secretary, 333 East 41st St., New York City.

ND ANNIAL EXHIBITION OF COM.

tary, see East 41st St., New York City.

2ND ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN DRAWINGS.
Jan. 3-23. National Academy of Design. By
invitation only. Jury. Entry cards due
Nov. 26. Drawings due Dec. 3. For further information write John Taylor Arms,
Drawing Exhibition, 1083 Fifth Ave., New
York 28, N. Y.

Washington, D. C.

Washington, D. C.
UNITED SEAMEN'S SERVICE 1946 ART
EXHIBITION. Dec. 2-26. Corcoran Gallery
of Art. Open to Merchant Seamen. Media:
oil, watercolor, pencil; no sculpture or photographs. Prizes. Work due Nov. 1, 1945.
For further information write Isabel F.
Peterson, Chairman, United Seamens' Service, 39 Broadway, New York City 6.

REGIONAL SHOWS

Chicago, Ill.

YEAR 'ROUND EXHIBITION, John Snow-den Gallery. Open to artists in Chicago and hundred mile radius. Media: oils, wa-tercolors, prints, etc. For further infor-mation write John Snowden Gallery, 1324½ East 57th St., Chicago 37, Ili.

Decatur, Ill.

Decatur, III.

3RD ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Nov. 4-25. Decatur Art Center. Open to all artists living within 150 miles of Decatur. Media: oil, water-color, drawings, prints. Jury, \$150 in prizes. Entry cards and work due Oct. 15. For further information write Reginald H. Neal, Director, Decatur Art Center, Decatur, III.

Hartford, Conn.

8TH ANNUAL CONNECTICUT WATER-COLOR SOCIETY EXHIBITION. Nov. 17-Dec. 16. Wadsworth Atheneum Art Museum. Open to residents of Conn. Media: Watercolor, Gousche. Jury. Prizes. Entry cards and work due Nov. 10. For further information write Mrs. Bertha Dion Burke, 816 Farmington Ave., Hartford, Conn.

Indianapolis, Ind.

Indianapolis, Ind.
INDIANA SOCIETY OF PRINT MAKERS
SECOND ANNUAL TRI-STATE PRINT
EXHIBITION. Nov. 3-17. Wm. H. Block
Gallery. Open to artists of Ohlo, Ill., and
Ind. Prizes. Fee \$2. Work due Oct. 10.
For further information write: Evelynne
Mess, Secretary-Treas., Indiana Society of
Print Makers, 6327 Central Ave., Indianapolis 5, Ind.

apolis 5, Ind.

Madison, Wisc.

12TH ANNUAL WISCONSIN SALON OF ART. Nov. 8-Dec. 3. Memorial Union Bidg., University of Wisconsin. Open to artists in following categories: 3 years residence in Wisconsin; 10 years residence in Wisconsin if now living outside the state; 2 years of art training in Wisconsin. Media: oil, tempera, watercolor, pastel, graphic art, sculpture, Jury. Prizes. Work due Oct. 31. For further information write The Wisconsin Union, 770 Langdon St., Madison 6, Wisc.

10TH ANNUAL NOVEMBER EXHIBITION.
Nov. 1-Dec. 1. Massillon Museum. Open to
present and former residents of Ohio. Media: all. No entry fee. Jury. Purchase
award and popular prize. Work due Oct.
26. For further information write The Massillon Museum, Massillon, Ohio.

Milwaukee, Wisc.

KEARNEY MEMORIAL REGIONAL EX-HIBITION. Jan. 4-31. Milwaukee Art In-stitute. Open to artists of Wisc., Ill., Mich., Minn., Ind., Ohlo. Media: oil, 16x20 or larger. Jury. Prizes totaling \$1,000. Entry cards due Nov. 21. Work due Nov. 26-Dec. 5. For further information write Eunice Schaefer, Assistant to Director, Milwaukee Art Institute, 772 North Jefferson St., Mil-waukee, Wisc.

Montclair, N. J.

Montclair, N. J.

15TH NEW JERSEY STATE ANNUAL EXHIBITION. Nov. 4-25. Montclair Art Museum. Open to New Jersey artists born in
state, who live in state three months of
each year, or who have lived in N. J. for
past five years. Media: oil, watercolor,
sculpture, prints, drawings, black and white,
pastels, and chalk. Entry fee \$1 for members of A. A. F. L. or the Montclair Art
Museum, \$1.50 for all others. Jury. Prizes
in war bonds totalling \$450. Work due Oct.
7-14. For further information write the
Montclair Art Museum, South Mountain
and Bloomfield Aves., Montclair, N. J.

New York, N. Y.

ACT ANNUAL EXHIBITION OF THE NEW YORK SOCIETY OF CERAMIC ARTS. Nov. 12-Dec. 1. Argent Gallery. Open to members. Media: pottery, ceramic sculpture, enamels, ceramic tiles and murals. Entry cards due Oct. 22. For further information write: Rolf Key-Oberg, Exhibition Chairman, 113 Waverly Place, New York City.

Oklahoma City, Okla.

27TH ANNUAL EXHIBITION OF THE ASSOCIATION OF OKLAHOMA ARTISTS. Nov. 4-30. Oklahoma City Municipal Auditorium. Open to members only. Media: 01, watercolor, sculpture, prints and pastels. Jury. Prizes. Work due Oct. 23. For further information write Mrs. Charles McCafferty, Corresponding Secretary, 210 N.E. 12th St., Oklahoma City, Okla.

Ridgewood, N. J.

Ridgewood, N. J.

BROCKHURST SCHOLARSHIP COMPETITION. Nov. 10-17. Ridgewood Art Association. Open to residents of New Jersey under 25 years of age. Media: 3 paintings in oil as follows: Head 20 in. x 24 in., Figure 20 in. x 30 in., Composition 20 in. x 30 in. Jury. For further information write: The Brockhurst Scholarship Committee, Mrs. Charles N. Whitson, Chairman, 414 Overbrook Road, Ridgewood, N. J.





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Annapolis Centenary

[Continued from page 5]

the artist was present when that ship, named in honor of the courageous mariner, went down through enemy action in the North Atlantic.

The state of Vermont has loaned Rufus Zogbaum's Admiral Dewey at Manila Bay, a work known to every school child, while another familiar canvas present is George P. A. Healy's realistic The Peace-Makers, showing Lincoln with Admiral Porter and his generals aboard The River Queen discussing the possibilities of peace.

The famed engagement of the first ironclads, Merrimac and Monitor, has been lent for the occasion by the estate of our late President, whose consuming interest in things nautical dated from his early youth.

Among the many portraits are; a fine head of Navy founder Commodore John Barry by Gilbert Stuart, and a full-length figure of the first Roosevelt by John Singer Sargent. "Teddy," will be remembered, undertook the reorganization of our fleet while in office and publicized the results by staging a global cruise that surprised the world and made known our position as a major sea power.

Aside from Coale, previously mentioned, the Second World War at sea is shown through the eves of Lieutenant Dwight C. Shepler USNR; Life Correspondent Tom Lea, whose Iceland pictures seen in the forementioned magazine are included; Lieutenant Mitchell Jamieson USNR, with Cold Dawn of H. Hour, exhibited last season in the Corcoran Biennial, and outstanding among the contemporary works; Lieutenant William F. Draper and the late McClelland Barclay by portraits. Floyd Davis contributes the solitary humorous touch with his Front Street, Hamilton, Bermuda, previously reproduced in Life.

Intelligently thought out, the exhibition well traces the growth of America's sea arm and should be of prime interest to the student of naval history as well as to the layman.-BEN WOLF.

The Dealers' Show

[Continued on page 9]

From the Ferargil Gallery, a large figure piece by Constant and canvases by Audrey Buller, Everett Shinn and Foshko come in for special citation. The A.C.A. Gallery contributed among other items an enchanting Cats by Tamotzu and canvases by Burliuk, Anton Refregier and Martyl, all excellent. The Kraushaar Gallery exhibited noteworthy canvases by John Koch, Guy Pene du Bois, Louis Bouche, Iver Rose and Andree Ruellan. The Midtown's admirable grouping included canvases by Doris Rosenthal, Henry Billings and Gladys Rockmore Davis. The Mount Vernon Art Gallery presented a large number of handsome flower canvases

An incidental, yet gratifying, feature of this showing was the apparent friendliness and co-operation of the dealers represented, who appeared to be actuated with a desire to make the entire show a success as well as their individual groupings. A "good neighbor" atmosphere pervades the occasion. It is to be hoped that this entente cordial will long outlive the particular event which seemed to inspire it.

-MARGARET BREUNING.

Charm Goes West

An exhibition of the work of Eric Isenburger, his first in the West, opened the season last month at the Colorado Springs Fine Arts Center. Every one

seemed to be quite happy about it.
Fred S. Bartlett, Curator of Paintings, writing in the Sunday Gazette and Telegraph, paid due homage to the artist's gift for the manipulation of transparent color, his attention to light and composition, and his ability to see "the intrinsic qualities of commonplace surroundings and put them down with quiet lyric charm." He was also appreciative of the refreshing quality of Isenburger's work, "particularly when contrasted with some of the heavy handed social documents which concern many of our contemporary painters."

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A Modern Viewpoint

By RALPH M. PEARSON

Some Thoughts About Antique Exhibitions

It is strange, is it not, how slow most of us Americans are to be offended by certain kinds of discords. I became curious recently about the number of music lovers who were sufficiently offended by twenty ultra-discordant injections of United States Rubber Company "ads" into Beethoven, Bach and Brahms on Sunday afternoons to write a letter of protest. So I tried an experiment. I assembled a page full of my most withering adjectives and sent it to Olin Downs, music critic of the Timesa postscript saying in effect, Dear Olin, please tell me how many such letters you get; I want to use the data in an article. He answered and said he had not had a single letter of protest other than mine.

Its the same about antiques. You would expect an Antiques Exhibition to be harmonious, would you not? You'd assume that everything within the sacred precincts would date back at least a century and preferably two or three. Well, the last time I wandered through one I came to a showcase of ancient jewelry and behind it was a sweet young thing not a day over twenty. "Beg par-don," says I. "But you don't belong here. You don't harmonize. You're not an antique." She looked flustered and didn't say a thing. Which proved my point. If she had been as ancient as the jewelry she would have bitten back.

And take the present Antiques Show in New York. Here the art critics, including our esteemed editor, have accepted an invitation from the antique promoter to choose twelve paintings each, and their selections are now gracing the 34th Street Armory right alongside the priceless hoary treasures. But the paintings are not hoary. The most ancient are by Matisse, Picasso, Rouault, Beckmann; others have not enough patina on their makers' names to yet become antique collectors' items nor even socially respectable. Is this harmony or discord? It is discord, of course, but who is going to be offended?

The critics did not rebel. They accepted the responsibility of mixing the drinks. Why did they do it, one won-ders? Did they intend to honor the combings of the past by a modern tribute? Or did they assume, heaven forbid, that they were paying tribute to the living art by an ensemble of the charms of yesteryear? Or, perchance, were they hoping to rescue the antiquarians from their somnambulance by the shock of the contemporary? But the antiquarians are content. They do not wish to be rescued. What is the answer?

I am casting no aspersions, please understand, on ancient arts. Many of them are distinguished creations of their time and place worthy of copious honor. I am saying merely that they cannot harmonize with our different time and place nor with ourselves.

Can dissonance be harmonized—in the psychological background of art?



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New York City Chapter Show
If any members of the New York
City Chapter of the League did not receive blanks for entry for this coming exhibition they should immediately communicate with Miss Mildred Nevitt Kelley, 630 Lexington Ave., New York City and she will gladly send them. This exhibition is for members of the New York Chapter but any artist may become a member by remitting the dues of \$3.50 to Miss Kelley. There is but little time left for this and members should not delay sending in their

One Member Quits

We had a withdrawal from the League the past week-unusual in a way for in any past partings it has been done quietly. But in this case the member slammed the door pretty hard and said some harsh words.

The cause of it is the subject of War

Memorials, a highly controversial thing and something in which the League has been deeply interested and taken a leading part. Yet this former member chides us for not wielding a heavy stick in behalf of the sculptors, as he puts "in combating the insidious 'Living Memorials' propaganda."

The League is made up of our leading sculptors as well as painters, mural painters, architects and landscape architects and we have attempted to con-template all their interests and have been pretty closely in touch with them. That this spirit of fairness is recognized generally in all art circles is evidenced in the action of the Fine Arts Federation of New York when it recently created its Committee on War Memorials. In the make-up of this sixman Committee the Federation chose three from the League's Board-Georg Lober, Nils Hogner and Albert T. Reid. Mr. Lober will be its chairman.

The general intent of the League has been to insist that all memorials be of artistic merit and memorial in character-to see that an army of cast-iron soldiers did not again challenge one from all corners of countless greens and that hideous and ill-conceived structures did not arise to affront the citizenry, planned and erected through political pressure and loaded with political graft.

What the decision of any community may be as to the way they wish to honor and memorialize their own in the armed service is not for us to say and we believe the interest is so deep and such a live one that there will be much less likelihood of the great mistakes

made in the past.

There does seem to be a widespread determination that any memorial shall include room for the decorations, souvenirs, etcetra of their soldiers and portraits, perhaps of their outstanding ones. We hope to have reports later of numerous projects, some of which are already under way, and we shall be glad to have the thoughts of anyone on the general subject.

Of course the League regrets the loss of any member and especially in this case under the circumstances. We believe he will see that he, as well as all other artists, needs the League as it needs their backing and support. It is the only agency fighting his battles and it has a long list of accomplishments to show for the two decades it has gone to the front for them.

George Baker Replies

George Baker writes: "Our friend, Albert T. Reid says that American manufacturers of artist's materials have raised the level of their production to a point where they are equal to the English and European standards. We are glad to hear this because after a lay-off of several years we intend to do some painting ourselves this winter, and in that way can form our own conclusion as to the relative quality of foreign and domestic products."

Memorialize Orlando Rouland

The Board of the League has authorized and sponsored a memorial through the Honor Roll which will strike off a scroll and enter the name of its former member. Orlando Rouland.

Mr. Rouland, widely known in art circles throughout the country, winner of many prizes and citations, had been a member of the League's Board since its creation two decades ago. Always present at its meetings, his advice and counsel was invaluable.

This special tribute is from his fellow members with whom he was very popular, with his smiling, gentle and considerate manner.

ALBERT T. REID.

Another Dual Fair Jury Show

George T. Hamilton, acting Art Chairman of the 20th Century Club, 30 Joy Street, Boston, has put on a Dual Jury Exhibition. This is the third organization that has taken up the Dual-Fair jury in Massachusetts. Their exhibition will run from the present through American Art Week.

This evidences the persistent growth of the idea of fairness to all in the





AMERICAN ART WEEK PRIZE for 1945—Good Seeds by Maurice G. Debonnet, watercolor painting. Mr. Debonnet, an American citizen, was born in Paris. He is a member of the American Watercolor Society, the New York and Brooklyn Watercolor Societies, the A.A.P.L. and other art societies. He has been the recipient of many prizes, one of which was the \$100 War Bond given by the New York City Chapter of the A.A.P.L. at the exhibition held last fall.

selection of pictures for exhibitions. Museums are beginning to sense the undercurrent among their affluential supporters who have been slowly awakening to the fact that many of the younger directors were filling their shows and galleries with only one kind of art. This is breaking out in the mid-section of the country and these patrons whose money supports these institutions are becoming a little bit provoked and not disguising their feelings.

American Art Week

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New Appointments: Maryland—As state director of Art Week, Mrs. David K. Miller is also third district Fine Arts Chairman for the Maryland Federation of Women's Clubs. It will be remembered that Mrs. Miller was the first club president to win our League's service pin for distinguished work on our Rehabilitation Program. It is my great pleasure to be associated with her in other projects and now that she has joined the official family, Maryland will once more take her place in the sun as a contender for a national prize.

California—It is with deep regret that we announce the resignation of Paul Lauritz as Art Week Director for Los Angeles. We welcome Mr. Ralph Holmes, who has very recently been appointed by the Executive Board of the California Chapter. There are always so many interesting art projects in southern California the field should present for Mr. Holmes a most fertile locality for a large and active division of this organization.

TEXAS—Miss A. M. Carpenter, Director of the School and Applied Arts at Hardin-Simmons University, and American Art Week Director for the League has the following large committee work-

ing with her for an all-over state program which will continue through the winter. Miss Carpenter's appointments cover eight districts, Mrs. A. D. Boyer and Mrs. Thomas Craig, both of Vernon; Mrs. Charles O. Cheatham, Beaumont; Mrs. William King, San Antonio; Mrs. J. P. Lewis, Philps; Miss Mary Gay Leverette, Pecos; Mrs. David Warren, Bowie; Mrs. G. E. Carpenter, Leonard; Mrs. Tom Bethel, Greenville; Mrs. H. B. Gillette, Houston; Mrs. A. G. House, Yoakum; Mrs. Raymond Harrah, Panta; Mrs. R. S. McCracken, Marfa; Mrs. Henry Stallings, Brownwood.

A New League Gallery

Some very delightful news came the other day in the form of a post-war building program. It concerns a new gallery to Whistler House at Lowell, Mass. The blue prints have been drawn and approved. Now that we have won the war, the peace has yet to be a living, active force for good in every cultural, scientific and industrial field. Why not dot every state in the union with a gallery devoted solely to exhibitions of contemporary fine arts and crafts. Massachusetts is leading the way. Why not plan now, however small, to have a League gallery as a means towards a better informed public, relative to the ideals for which we stand?

Our Massachusets Chapter Chairman always signs his mail "Art Survives All." Very true, but unless we organize to preserve it now, our "American Pattern" will be submerged by the hordes crying for the sensational news-getter art, rather than distinguished achievement through honest effort.

-FLORENCE LLOYD HOHMAN, American Art Week National Chairman.



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ABILENE, TEX.
Museum of Fine Arts Oct. 1-21:
Coptic Textiles.
ALBANY, N. Y.
Albany institute of History and Art
Oct. 3-28: Portrait Exhibition.
Mayfair, Inc. To Oct. 27: Paintings
by Victor Tischler.

ANDOVER, MASS.
Addison Gallery of American Art
To Oct. 22: Gallery's Collection of
Drawings and Watercolors; Paintings by Van Gogh.

Cayuga Museum of History and Art Oct.: Annual Finger Lakes Ex-

BALTIMORE, MD.
College of Notre Dame Oct. 10-31:

Albition.

BALTIMORE, MD.
College of Notre Dame Oct. 10-31:
Chinese Woodcuts.
BINGHAMTON, N. Y.
Museum of Fine Arts Oct.: Paintings by Frank C. Kirk.
BOSTON MASS.
Boston Herald Book Fair Oct. 832: Paintings by Floyd Davis and Gladys Rockmore Davis.
BUFFALO, N. Y.
Albright Art Gallery Oct. 1-31:
Paintings by Esther Goets; Oct.
7-28: Buffol Society of Artists.
CEDAR FALLS, IOWA.
Cedar Falls Art Gallery Oct. 7-28:
Paintings and Drawings by Hettie-Marie Andrews.
CHICAGO, ILL.
John Snowden Gallery Oct.: Watercolors and Drawings by Hughie

CINCINNATI, OHIO
Taft Museum From Oct. 8: China and the Sea Trade. CLEVELAND, OHIO Cleveland Museum of Art Oct. 9-28: Paintings by Milwaukee Artists' Group.

Group.
Ten-Thirty Gallery To Oct. 13:
Drawings by Felicks Topolsky;
Watercolors by Agnes Sims; Lithographs from Permanent Collection.
COLUMBUS, OHIO
Columbus Gallery of Fine Arts Oct.
\$\frac{1}{2}\text{Nov. 15: 12 Contemporary Americans.}

4-Nov. 15: 12 Contemporary Americane.
DALLAS, TEX.
Museum of Fine Arts Oct.: Portratt of America.
DAYTON, Offine Dayton Art Institute Oct.: Dayton Society of Painters.
DECATUR, ILL.
Decatur Art Center Oct. 7-28: American Painters of Taday.
DENVER, COLO.
Denver Art Museum Oct. 7-29: Mural Paintings from India by Sarkis Katchadourian.
DETROIT, MICH.
Detroit Institute of Arts Oct. 6-Nov. 1: Built in U. S. A.
EAST LANSING, MICH.
Michigan State College Oct. 1-21: Contemporary Canadian Painting.
EAST ORANGE, N. J.
Suburban Galleries Oct.: Exhibition of New Jersey Artists.

Michigan State College Oct. 1-21.
Contemporary Canadian Painting.
EAST ORANGE. N. J.
Suburban Galleries Oct.: Exhibition
of New Jersey Artists.
FILINT. MICH.
Flint Institute of Arts To Oct. 7:
Paintings by Old Masters.
HOUSTON. TEX.
Museum of Fine Arts Oct. 13-Nov.
4: Exhibition of Photography.
INDIANAPOLIS. IND.
John Herron Art Institute Oct.:
Thorne Miniature Rooms.
KANSAS CITY. MO.
William Rockhill Nelson Gallery
Oct.: Modern French Painting.
LOS ANGELES, CALIF.
LOS ANGELES, CALIF.
LOS ANGELES, CALIF.
28: Victory in the Pacific; Oct. 4Nov. 1: Sculpture by Henry Lion;
From Oct. 7: Annual Exhibition of
California Watercolor Society.
Dalzell Hatfield Galleries To Oct. 6:
Paintings by Jean de Botton,
Cultifornia Watercolor Society.
Dalzell Hatfield Galleries To Oct. 6:
Paintings by Jean de Botton,
Foundation of Western Art To Oct.
26: Annual Exhibition of California Graphic Arts.
MEMPHIS, TENN.
Brooks Memorial Art Gallery Oct.
1856: Printe.
MILLS COLLEGE, CALIF.
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MINNEAPOLIS, MINN.
Minneapolis Institute of Arts From Minneaptolio, Minus
Minneaptolio, Minus
Oct. 6: Arms and Armor.
Walker Art Center To Oct. 7: Paintings by Eleanor Harris; To Oct.
14: Paintings by Marsden Hartley.
MONTCLAIR. N. J.
Museum of Art Oct. 10-28: M. D.
Murray Collection of Prints. NASHVILLE, TENN. Nashville Museum of Art Oct. 10-25: Annual Exhibition of Merchant

Passiville Museum of Art Oct. 18-25: Annual Exhibition of Merchant Seamen.

NEWARK. N. J.

Artists of Today Oct. 1-14: Negro Art Exhibition.

Newark Museum Oct.: The United Nations: American Folk Art; Art of the Potter.

NEW HAVEN. CONN.

Yale University Art Gallery Oct.: Italian Paintings.

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts To Oct. 20: Selections from Permanent Collection.

Art Alliance Oct. 4-28: Annual Special Invitation Exhibition.

Plastic Club Oct. 10-24: Fotary, Members Exhibition.

PITTSBURGH, PA.

Carnegie Institute Oct. 11-Dec. 2: Paintings in the United States; To Dec. 30: Current American Prints.

PITTSFIELD. MASS.

Berkshire Museum Oct.: Berkshire Business Men's Art League.

PORTLAND. ORE.

PORTLAND. ORE.

Portland Art Museum To Oct. 26: Thomas Eakins Centennial Ex-

ausiness Men's Art League.
PORTLAND. ORE.
Portland Art Museum To Oct. 26:
Thomas Eakins Centennial Exhibition; Oct. 3-Nov. 1: Prints by
Members of Orsans Guild of rainies and Sculpton Oct. 7-28: 50 Artists and Walkowits.
RICHMOND. IND.
Art Association oct. 7-28: 50 Artists and Walkowits.
Junior League of Saginaw Oct. 9-22: Contemporary Watercolors;
Group Exhibition.
ST. LOUIS, MO.
City Art Museum To Oct. 15: Paintings by Lionel Peininger; Russian Icons.

ST. PAUL, MINN, Saint Paul Gallery and School of Art Oct. 1-15: Minnesota Sculp-tors Group.

SAN DIEGO, CALIF.
Fine Arts Gallery Oct.: Paintings by
Fran Soldini; Watercolors by San
Diego Art Guid; Paintings by
David Yaughan; American Water-

color Society.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor To Oct. 28: A. C. Hooper Memorial Exhibition; Renoir Exhibition; Paintings and Sculpture by Robert B. Howard; Watercolors by Yera Wise: Watercolors from Museum's Collection; To Oct. 31: Old Masters from Museum Collection; Gordon Blanding Loan Exhibition. Society.

Pent House Gallery Oct.: Contemporary California Ar.ists.

San Francisco Museum of Art. Oct. 9:-Nov. 4: Cuban Painting.

SOUTH HADLEY, MASS.
Mount Holyoke College To Oct. 21:
Paintings from the Collection of
Societe Anonyme.

Societe Anonyme.
SPRINGFIELD, MASS.
George Walter Vincent Smith Art
Gallery Oct. 7-28: Oil in Watercolor; Scenes of New York and
Bos'on; Oct. 13-27: Paintings of
China by Sgt. Kriensky.

SPRINGFIELD, MO. Springfield Art Museum Oct.: Stu-dent Exhibition.

STATEN ISLAND, N. Y.
Staten Island Institute of Arts
Oct. 11: Watercolors by J.
Wenger.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts Oct.:
Oils and Watercolors by Cleveland Artists.

TERRE HAUTE, IND.

Sheldon Swope Art Gallery To Oct.
14: Flower Paintings.
TULSA, OKLA.

Philbrook Art Center From Oct. 2:
Art in Religion. Oct.: Associated Artists of Philbrook.

UTICA, N. Y.

Munson-Williams-Proctor Institute
To Oct. 23: The Negro Artisi
Comes of Age.

WASHINGTON, D. C.

WASHINGTON, D. C.
Arts Club To Oct. 13: Watercolors
by Lee Atkyns; Oils by Mimi Bol-

ton. and Gallery of Art ToT Oct.
14: Encyclopaedia Britannica Collection of Contemporary American Painting.
National Gallery, Smithsonian Institution To Oct. 28: Paucley Collection of Portraits of Flying Tigers.
Pan American Union Oct. 1-31: Paintings and Drawings by Hectorpoleo.

Paintings and Drawings by Hector Poleo.
WICHITA, KANS.
Wichita Art Museum Oct.: Paintings by Dieight Kirsch.
WODDSTOCK. N. Y.
Rudolph Galleries Oct. 1-31: Fall Exhibition of Paintings.
WORCESTER, MASS.
WORCESTER, MASS.
Worcester Art Museum To Oct. 7: Power is the Pacific.
YOUNGSTOWN, OHIO
Butler Art Institute To Oct. 7: Contemporary Oils; To Oct. 14: Watercolors from Permanent Collection; Oct. 1-28: Walt Disney Originals.

EXHIBITIONS IN NEW YORK CITY

C. A. Gallery (63E57) From et. 1: Paintings by Philip Reis-

man. N. M. Acquavella (38E57) Oct. Old

Man.

M. M. Acquavella (38E57) Oct. Old Masters.

I. V. Allison and Co. (32E57) Oct.: Graphic Arts.

American-British Art Center (44W 56) Oct. 8-27: Redon, Ryder, Blake, Chagal and others.

Argent Galleries (42W57) TO Oct. 12; Sculp:wre by National Association of Women Artists.

Art of this Century (30W57) From Oct. 2: Autumn Salon.

Associated American Artists (711 Fifth at 56) Oct. 2-20: Watercolors by Z. Czermanski.

Babcock Galleries (38E57) To Oct. 13: Contemporary American Artists Group.

13: Contemporary American Group.
Barzansky Galleries (664 Madison ant 61) To Oct. 13: Paintings by Mariner Lauvence.
Bonestell Gallery (18E57) Oct. 1-13: Charles Goeller, Lucille Evans. Mortimer Brandt Gallery (15E57) Oct. 1-20: Paintings by Paul Mom-

Oct. 1-29: Paintings by Paut Mommer.

Brooklyn Museum (Eastern Parkway) Oct.: American Pewter; Life on the Missinsippi.

Brummer Gallery (110E58) Oct.: Old Masters.

Buchholz Gallery (32E57) Oct. 2-20: Paintings by Kurt Roesch.

Carroll Carstairs (11E57) Oct.: French Paintings.

Contemporary Arts, Inc. (106E57) Oct. 1-29: Paintings by Theodore Field.

Downtown Gallery (43E51) Oct.:

Owntown Gallery (43E51) Oct.:
Group Exhibition.
Durand-Ruel (12E57) Oct. 8-27:
Pastels by Bettleheim.
Durlacher Bros. (11E57) Oct. 2-27:
Paintings by Walter Quirt.
Duveen Brothers. Inc. (720 Fitth)
Oct.: Old Masters.
8th Street Gallery (33W8) Oct. I14: Annual Indoor Art Fair.
Feizl Gallery (601 Madison at 57)
To Oct. 2: Group Exhibition.
Ferargii Galleriee (63E57) To Oct.
29: 19th Annual Early American
Exhibition.
Frick Collection (1E70) Oct.: Permanent Collection.
Gallerie Neuf (342E79) To Oct. 28:
Sculpture by Nora Herz and David

Sartor. Hearn's Auditorium (14th and Fifth Ave.) To Oct.: Paintings by Mer-chant Marines.

International Bldg., Rockefeller Plaza To Oct. 12: Paintings by Le Corbusier.

Jane Street Gallery (35 Jane St.)
To Oct. 15: Paintings by Howard
Micham.
Kennedy and Co. (785 Fifth at 60)
Oct.: Early American Prints and
Paintings.

Rleemann Galleries (65E57) Oct. 1-27: Painting. by Hans Moller. Knoedler and Co. (14E57) To Oct. 13: Navy Shov. Samuel M. Kootz Gallery (15E57) From Oct. 1: Paintings by Romare Bearden. Kraushaar Galleries (32E57) Oct.

From Oct. 1: Paintings by Romare Bearden.
Kraushaar Galleries (32E57) Oct.
8-27: Paintings by John Hartell.
Mortimer Levitt Gallery (16W57) Oct. 8: Nov. 11: Watercolor Group Exhibition.
John Levy Gallery (11E57) Oct. 118: French Masters.
Macbeth Galleries (21E57) Oct. 118: French Masters.
Macbeth Gallery (11E57) To Oct.
27: Group Exhibition.
Jacques Marchais, Inc. (40E51)
Oct.: Tibeton Art.
Pierre Matisse (41E57) Oct.: Modern Paintings.
Metropolitan Museum of Art (Fifth Ave. at 82) Oct.: Prints and Drawings by Goga: Greek Art:
Mexican Poitery: From Oct. 10: Islamic Metalucork.
Middown Galleries (605 Madison)

Midtown Galleries (605 Madison) Oct.: Group Exhibition.

Oct.: Group Exhibition.
Modernage (16E34) Oct. 10-Nov
10: Paintings by Shirley Hendrick
and Harry Shoulberg.
Modern Art Studio (637 Madison)
Oct. 1-20: Paintings by Ann Wol

verton.

Morton Galleries (117W58) Oct. 113: Watercolors by Lucille Hobbie.
Museum of Modern Art (11W53)
Oct.: Art for War Veterans; The
Museum's Collection of Paintings
and Sculpture; From Oct. 10: Eiements of Design.
Museum of Natural History (Central
Park West at 77) Grouth of the
Child Through Art.
Museum of Non-Objective Painting

Canta Tarough Art.

Museum of Non-Objective Painting
(24E54) Oct.: New Loan Exhibition.
National Academy of Design (1803
Fifth at 89) Oct.: European and
American Masters.

Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Oct.: 19th Century American Land-scapes and Genre.

New York Public Library (Fifth Ave. at 42) Oct.: French Book Illustration.

Nierendorf Gallery (53E57) Oct. 1-31: Forbidden Art of the 3rd

Niveau Gallery (63E57) Oct. 6-19: Paris as Seen by Cobelle; Paintings by Segy. Norlyst Gallery (59W56) Oct. 1-14: Paintings by Lois Bartlett Tracy.

Oestreicher's (1208 Sixth at 47) Oct.: Old Master and Modern Color

Passedoit Gallery (121E57) To Oct.
13: Gouaches by Pvt. Maurice
Gordon.

Perls Gallery (32E58) Oct. 8-Nov. 3: Paintings by Darrell Austin.

3: Paintings by Darrell Austin.
Pottraits, Inc. (480 Park at 57)
oct.: Contemporary American Portraits,
Behn Gallery (683 Fifth at 54)
Oct. 1-20: Paintings by Howard
Cook.
Paul Rosenberg (16E57) Oct.: Modern Still Lifes.
Bertha Schaefer (32E57) Oct.: 12
American Painters.
Schaeffer Galleries (52E58) Oct.;
Old Masters.

schaeffer Galleries (52E58) Oct.: Old Masters.
schneider-Gabriel Galleries (69E57) Oct.: Old Masters.
schultheis Art Galleries (15 Maiden Lane) Oct.: Old Masters.
scyuls Seligmann and Co. (5E57) Oct.: Old Masters.
E. & A. Silberman (32E57) Oct.: Old Masters.

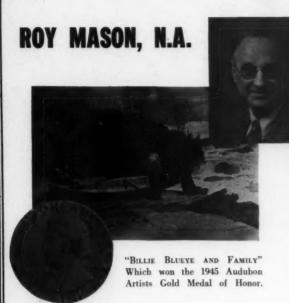
Oct.: Old Masters.
E. & A. Silberman (32E57) Oct.:
Old Masters.
Weybe Gallery (794 Lexington at
61) To Oct. 10: Wa.ercolors and
Drawings by Cpl. James Louis
Steg.
Howard Young Gallery (1E57) Oct.:
Old Masters.

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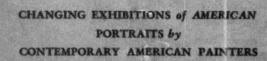
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